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CATALOGUE OF A COLLECTION

OF OIL PAINTINGS AND WATER-COLOR DRAWINGS BY AMERICAN AND EUROPEAN ARTISTS AND OF ORIENTAL ART OBJECTS

BELONGING TO

THOMAS E. WAGGAMAN

OF WASHINGTON, D. C.

COMPILED AND EDITED BY H. SHUGIO
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PREFACE.

IN bringing together the collection of Oriental art objects herein catalogued, I have followed the elevating and admirable example set by Baltimore's great connoisseur, Mr. William Thompson Walters, whose magnificent collection has strongly influenced and inspired me. At the outset of my efforts, I was fortunate in securing many specimens from the Brinkley collection, then being dispersed in New-York. To this nucleus I have since been adding, my aim being to make a collection of beautiful art objects, so long as they are made in strict accordance with Oriental tastes, rather than the quaint and curious. I am now happy to submit to my fellow art-lovers, and those interested in the fascinating study of Oriental Art, the results of my efforts.

I have been fortunate in being assisted by the critical judgment of Mr. R. N. Brooke, a well-known artist of this city, in the selection

Paintings.

1 Sheep Coming Out of the Forest.

Anton Mauve, The Hague.

Medal, Paris Salon, 1887.
Deceased, 1887.

2 The Old Canal at Dordrecht.

Jacob Maris, The Hague.

Gold Medal, Paris Exposition, 1889.

3 Sheep on the Downs.

François P. Ter Meulen, The Hague.

Medal, Paris Exposition, 1889.

Paintings.

4 Haymaking Scene.

Jules Jacques Veyrassat, Paris.

Medal, Paris Salon, 1872.
Medal, Paris Exposition, 1889.
Legion of Honor, 1878.

5 Lake Nemi.

J. B. C. Corot, Paris.

Medals, Paris Salon, 1838, '48, '75.
Medal, Paris Exposition, 1867.
Legion of Honor, 1867.
Born, 1796. Died, 1875.

6 Canal of San Trovaso, Venice.

Martin Rico, Madrid.

Medals, Paris Expositions, 1878, '89.
Legion of Honor, 1878.

7 A Duet in the Studio.

P. A. J. Dagnan-Bouveret, Paris.

Medals, Paris Salon, 1878, '80.
Medal of Honor, Paris Salon, 1889.
Grand Prize, Paris Exposition, 1889.
Legion of Honor, 1880.

8 A Blacksmith's Shop in Rome.

Oscar Bjorck, Stockholm.

Honorable Mention, Paris Salon, 1888.
Medal, Paris Exposition, 1889.

Paintings.

9 Fontainebleau.

J. B. C. Corot, Paris.

Medals, Paris Salon, 1838, '48, '75.
Medal, Paris Exposition, 1867.
Officer Legion of Honor, 1867.

10 Landscape.

Charles F. Daubigny, Paris.

Medals, Paris Salon, 1843, '53, '57.
Officer Legion of Honor, 1874.
Diploma to memory of deceased artists, Paris Exposition, 1878.
Born, 1817. Died, 1878.

11 A Weir on the Wye.

J. M. W. Turner, London.

Deceased.

12 An Orphan School.

Gotthard Kuehl, Munich.

Medal Paris Salon, 1888.
Legion of Honor, 1889.

13 Love's Greeting.

Ludwig Knaus, Berlin.

Medals, Paris Salon, 1853, '57, '59.
Medal, Paris Exposition, 1855.
Medal of Honor, Paris Exposition, 1867.
Officer Legion of Honor, 1867.

Paintings.

14 Saul Pursuing David.

Alexandre Gabriel Decamps, Paris.

Medals, Paris Salon, 1831, '39.
Legion of Honor, 1839.
Deceased.

15 At Twilight.

Max Weyl, Washington, S. W. A.

16 Midsummer Landscape.

Jules Dupré, Paris.

Medal, Paris Salon, 1833.
Medal, Paris Exposition, 1867.
Grand Medal, Paris Exposition, 1889.
Officer Legion of Honor, 1870.
Born, 1811. Died, 1889.

17 The Vintage at Château Lagrange.

Jules Adolphe Breton, Paris.

Medals, Paris Salon, 1857, '59, '61.
Medals, Paris Expositions, 1855, '67.
Medal of Honor, Paris Salon, 1872.
Officer Legion of Honor, 1867.
Member of the Institute, 1886.

18 Cows at the Ford.

Van de Sande Bakhuysen, The Hague.

Medal, Paris Exposition, 1889.

Paintings.

19 A Coming Storm.

Otto de Thoren, Paris.

Medal, Paris Exposition, 1867.
Hors Concours, Paris Exposition, 1889.
Deceased, 1889.

20 The Watchful Mother.

Albert Neuhuys, The Hague.

Medal, Paris Exposition, 1889, H. C.
Order of St. Michel of Bavaria, 1891.
Medal, Berlin Exposition, 1891.

21 Heath at Fontainebleau.

(After Th. Rousseau.)

Jean François Millet, Paris.

Medals, Paris Salon, 1853, '64, '67.
Medal, Paris Exposition, 1867.
Legion of Honor, 1868.
Born, 1814. Died, 1875.

22 Twilight—The Guard's Home.

Adrien Louis Demont, Paris.

Medals, Paris Salon, 1879, '82.
Gold Medal, Paris Exposition, 1889.

23 A Quiet Corner.

Richard N. Brooke, Washington, S. W. A.

24 Fredegonda.

Jean Paul Laurens, Paris.

Medals, Paris Salon, 1869, '72.
Medal of Honor, Paris Salon, 1877.
Officer Legion of Honor, 1878.

Paintings.

25 A Provincial Asylum.

Walter Gay, Paris.

Medal, Paris Salon, 1888.
Medal, Paris Exposition, 1889.

26 The Page.

Ferdinand Roybet.

Medal, Paris Salon, 1866.

27 Homeward Bound.

Charles Jacque, Paris.

Medals, Paris Salon, 1861, '63, '64.
Medal, Paris Exposition, 1867.
First Medal, Paris Exposition, 1889.
Legion of Honor, 1869.

28 A Shipwreck.

Eugene Isabey, Paris.

Medals, Paris Salon, 1824, '27, '55.
Legion of Honor, 1832.

29 Cattle at Rest.

Constant Troyon, Paris.

Medals, Paris Salon, 1838, '40, '46, '48.
Medal, Paris Exposition, 1855.
Legion of Honor, 1849.
Born, 1810. Died, 1865.

Paintings.

30 Going to the Well.

William Adolphe Bouguereau, Paris.

Medal, Paris Salon, 1857.
Medals, Paris Expositions, 1855, '67, '78.
Medals of Honor, Paris Salon, 1885, Exposition, 1878.
Commander Legion of Honor, 1885.

31 Return to the Farm-yard.

Constant Troyon, Paris.

Medals, Paris Salon, 1838, '40, '46, 48.
Medal, Paris Exposition, 1855.
Legion of Honor, 1849.
Born, 1810. Died, 1865.

32 A Landscape.

Narcisse Virgile Diaz, Paris.

Medals, Paris Salon, 1844, '46, '48.
Legion of Honor, 1851.
Born, 1807. Died, 1876.

33 A Musical Enthusiast.

Max Thedy, Munich.

Medal, Paris Exposition, 1889.

34 Early Morning on the Oise.

Karl Pierre Daubigny, Paris.

Medals, Paris Salon, 1868, '74.
Pupil of C. F. Daubigny.
Deceased.

Paintings.

35 The Close of Day.

Jean François Millet, Paris.

Medals, Paris Salon, 1853, '64, '67.
Medals, Paris Exposition, 1867.
Legion of Honor, 1868.
Born, 1814. Died, 1875.

36 The Flag of Truce.

Alphonse de Neuville, Paris.

Medals, Paris Salon, 1859, '61.
Legion of Honor, 1873.

37 Solitude—A Winter Twilight.

Charles H. Davis, Paris.

Honorable Mention, Paris Salon, 1887.
Medal, Paris Exposition, 1889.

38 Twilight.

Henri Harpignies.

Medals, Paris Salon, 1866, '68, '69.
Medal, Paris Exposition, 1878.
Officer Legion of Honor, 1883.

39 Calves.

Anton Braith, Munich.

Medals, Munich Exhibitions, 1869, '76.
Medal, Vienna Exposition, 1873.
Medal, Dusseldorf Exhibition, 1880.

Paintings.

40 Spinners at Laghouat.

Gustave Guillemet, Paris.

Medals, Paris Salon, 1865, '67, '72.
Legion of Honor, 1878.

41 After the Ball.

Henri Lucien Doucet, Paris.

Medals, Paris Salon, 1879, '87.
Prix de Rome, 1880.
Legion of Honor, 1888.
Medal, Paris Exposition, 1889.

42 A Street in Al Kantara.

Gustave Guillemet, Paris.

Medals, Paris Salon, 1865, '67, '72.
Legion of Honor, 1878.

43 Evening.

Theodore Rousseau, Paris.

Medals, Paris Salon, 1834, '49, '55.
Grand Medal of Honor, Paris Exposition, 1867.
Legion of Honor, 1852.
Born, 1812. Died, 1867.

44 Arabs on the March.

Eugene Fromentin, Paris.

Medals, Paris Salon, 1849, '57, '59.
Medal, Paris Exposition, 1867.
Officer Legion of Honor, 1869.
Born, 1820. Died, 1876.

45 The Convalescent.

J. P. A. Antigna, Paris.

Medals, Paris Salon, 1847, '48, '51.
Medal, Paris Exposition, 1855.
Legion of Honor, 1861.
Deceased.

Paintings.

46 Black Rocks on the Coast of Normandy.

Charles F. Daubigny, Paris.

Medals, Paris Salon, 1843, '53, '57.
Officer Legion of Honor, 1874.
Diploma to memory of deceased artists, Paris Exposition, 1878.
Born, 1817. Died, 1878.

47 Gulf of Antibes, Mediterranean.

Henri Harpignies, Paris.

Medals, Paris Salon, 1866, '68, '69.
Medal, Paris Exposition, 1878.
Officer Legion of Honor, 1883.

48 Winter.

George H. Boughton, London, N. A. and A. R. A.

49 Departure of the Fishing Fleet.

Middleton Jameson, Paris.

Honorable Mention, Paris Salon, 1888.

50 Wallachian Team at a Ford.

Adolphe Schreyer, Paris.

Medal, Brussels Exposition. 1863.
Medals, Paris Salon, 1864, '65.
Medal, Paris Exposition, 1867.
Medal, Vienna Exposition, 1874.

Water-Color Drawings.

1 Church at Midwolde, Holland.

J. Bosboom, The Hague.

2 Winter.

Anton Mauve, The Hague.

3 Landscape.

Th. de Bock, Amsterdam.

4 A Dutch Household.

Albert Neuhuys, The Hague.

5 The Potato Harvest.

Ludwig Dettmann, Munich.

Water-Color Drawings.

6 Cows in the Marsh.

William Maris, The Hague.

7 The Noonday Repast.

J. S. H. Kever, Amsterdam.

8 A Connemara Bailiff.

H. N. Kerr, London.

9 Hailing the Boats.

B. J. Blommers, The Hague.

10 Dutch Peasant Child in a Baby-Chair.

Joseph Israëls, The Hague.

11 Dividing Profits.

J. S. H. Kever, Amsterdam.

12 At the Butcher-Shop.

W. B. Tholen, The Hague.

13 Alone in the World.

Albert Neuhuys, The Hague.

Water-Color Drawings.

14 Dordrecht.

Jacob Maris, The Hague.

15 The Sand Cart.

F. P. Ter Meulen, The Hague.

16 A Sheep Stable at Laren.

Anton Mauve, The Hague.

17 Through the Forest.

Mme. Van den Bosse Bilders, The Hague.

18 Flowers.

Kammerlingh Onnes, Leyden.

19 Girls Knitting.

B. J. Blommers, The Hague.

20 A Courtier.

L. Michetti, Rome.

21 The Scavengers.

W. Luker, London.

Water-Color Drawings.

22 Freight Boats, Venice.

W. H. Holmes, Washington.

23 Le Champ du Repos.

J. G. Vibert, Paris.

24 Waterloo Bridge.

William Witsen, London.

25 A Study Head.

Miss E. Nourse, Paris.

26 The Standard-Bearer.

Josef Villegas, Madrid.

27 Cows in the Forest.

F. P. Ter Meulen, The Hague.

28 Night on the Hudson.

J. H. Moser, Washington.

29 The Anchorage, Twilight.

Parker Mann, Washington.

Water-Color Drawings.

30 The Return.

Henri Martin, Paris.

31 Interior of a Studio.

D. Oyens, Brussels.

32 Study of a Cow in Sepia.

Anton Mauve, The Hague.

33 Night.

Geo. Poggenbeek, Amsterdam.

34 Study of Heads in India Ink.

Theo. Ribot, Paris.

35 Who can it be?

W. Hatherell, London.

36 Landscape.

J. H. Weissenbruch, Amsterdam.

37 A Peasant's Hut.

Madame Mesdag, The Hague.

Water-Color Drawings.

38 The Little Loiterer.
(Pastel.)
François Thevenot, Paris.

39 Laghouat.
(Crayon Drawing.)
Gustave Guillemet, Paris.

40 A Soudanese Interior.
Gustave Guillemet, Paris.

41 The Sabot-Maker.
(Fusain.)
Leon Lhermitte, Paris.

42 At the Hearth.
(Fusain.)
David-Nillet, Paris.

Japanese Keramics.

INTRODUCTORY REMARKS ON JAPANESE KERAMICS.

IN the infancy of our Keramic Art, only the unsightly wares without glaze and inartistic in shape were produced. These ancient specimens have no value in an artistic collection, and I shall confine myself in these introductory remarks to the later specimens, and pass over the early period of our Keramic Art with a few words.

The invention of this fascinating art in Japan is traced far back to the prehistoric period according to our time-honored traditions, and no doubt it was essayed in some form from the remotest ages; but the first reference to pottery, which I believe to be authentic, is made in our history when Susanono-Mikoto commanded the native of Idsumi to brew eight jars of Sake, and it is said that pottery was made to a considerable extent from those early days in a village of Idsumi, which has

been called Suyenomura, or the village of pottery, since that time.

Another factory existed during the period of 660–581 B. C., in the province of Omi, where some vessels of pottery were made for the religious services.

The pottery was made a very good use of in the reign of Emperor Suijin (29 B. C.), for by his orders human figures of burnt clay were buried with the body of his wife, Empress Hihasuhime, in place of her attendants, as had been customary until that time, whenever any member of the Imperial family died, and fortunately since then the clay figures have been always used instead of the deceased one's companions or attendants.

All the wares made during the early days are very crude and coarse, being nothing more than mere unglazed and burnt clay, but the introduction of the potter's wheels attributed to Giyoki, a priest of Idsumi, in 724 A. D., must be considered the real dawn of Keramic Art in Japan.

The first glazed pottery was made during the reign of Nara (806–9), and in 1223 Kato Shiroyemon (generally called "Toshiro" by our connoisseurs), who studied the Keramic Art in China, made the first artistic glazed pottery at Seto, in the province of Owari.

He tried several places, on his return from China, for a pottery kiln in the neighborhood of Kioto, and also in the province of Owari, but finding Seto suited better for his purpose, he settled finally there and opened a kiln. From this time, Seto became the center of Keramic Art, and all the Keramic productions came to be called "Setomono" in Japan, as they call all the porcelain "China" in England. His kiln was built after the Chinese method, and he used black, brown, yellow, and other glazes. The first Japanese porcelain was made by Gorodayu Shonsui, a native of Ise, who went over to China, where he spent about five years in studying the secret of porcelain-making, and returned to Japan crowned with success in 1513. It is generally sup-

posed that he settled in Hizen on his return from China, but no trace of his presence in any of the pottery kilns in that province can be found, and no reference to his having been in Arita is made in any record, either official or private, which I have searched in that province.

Therefore I am inclined to think that he must have gone to Kioto, the center of our art world at that time, or to Seto, already made famous for its pottery by Toshiro, where he could have produced his porcelains, as there are some references made to his having made some porcelains in Ise and Owari, especially by Ninagawa, the author of "Kwan-Ko-Dsu-Setsu," and several other Japanese writers.

I found among old Japanese manuscripts this information, that the famous Shonsui established the kiln at Kasezan of Nara in the province of Yamato, and it is more than probable that he made his porcelains here after his return from China; but it is beyond a question

that the honor of being the first potter who made porcelain in Japan belongs to him.

His productions were made with Chinese materials, imported by him from King-te Ching, and decorated in blue under the glaze.

The greatest progress in our Keramic Art has been made since the triumphant return of our Korean expedition in 1598, when many skilful Korean potters were brought over, and the factories of Hizen, Higo, Chikuzen, Nagato, Yamashiro, Kaga, Owari, Satsuma, etc., were either established or improved by them.

Risampei, one of many Korean potters brought over by Prince Nabeshima, opened a kiln at the foot of Kanadate mountain, about five miles north of the capital town of Saga, by order of the Prince; but, not finding good materials, it was removed to Fujinokochi shortly afterward, and thence to Arita, as the fine materials were discovered in Idsumiyama of Arita.

The first potter who decorated the porce-

lain with enamel paintings over the glaze was Kakiyemon of Nangawara, near Arita. He acquired the secret of enamel-painting from Tokuzayemon of Imari, who learned it from a captain of a Chinese ship in Nagasaki about 1640.

Kakiyemon was assisted by Gosu Gombei, another noted potter, in his essays in enamel-painting. Kakiyemon went on to Nagasaki in the year 1646 with his decorated porcelains, and sold them to a Chinese trader, and also to Ichibei, a buyer for the Prince of Kaga. Thus Kakiyemon has the honor, besides being the first decorator, of being the first to sell Japanese porcelains to foreigners. Since then his wares have been bought by Chinese as well as Dutch traders at Nagasaki for export.

Kakiyemon was honored by Prince Nabeshima, by being appointed a special porcelain-maker to his Highness, and his reputation quickly spread all over Japan.

Ninsei, the great Kioto potter, assisted by the generosity and liberality of Wankiu, a

wealthy merchant of Osaka, succeeded during the Meireki period (1655–57) in decorating pottery with enamel-painting after the newly introduced method by Kakiyemon, and produced those beautiful pieces which are now so much valued as the Ninsei ware.

Another important progress in our Keramic Art was the discovery of the use of saggars in baking porcelains by Tsuji Kizayemon, a noted potter of Arita during the Kwanbum period (1661–72). The discovery was made by a fortunate accident, which is thus described: On a certain occasion, opening his kiln after the baking, he found that one piece had fallen inside a larger one placed on a lower stand in the oven, and on breaking the larger one he discovered, to his great surprise, the small piece in a perfect and better state of finish than the others. This at once suggested to him the advantage of using the saggars in baking superior pieces, and the porcelains baked in this method are called Gokushin Yaki.

His productions attracted the attention and admiration of the connoisseurs of that time, and he was appointed one of the honored potters to the Imperial Court of Kioto, through the good offices of Prince Date of Sendai, which was an honor highly prized by all the artists.

Another important production of Arita is the egg-shell porcelain, which was first made here about 1830 by Hisadomi Yojibei, better known by his nom de plume, Zoshuntei Sampo.

Of the other important improvements in our Keramic Art, I may refer to the molds in making pottery, which were first introduced by the celebrated potter Mokubei of Kioto, about ninety years ago.

The history of nearly all the noted potters and factories will be found in the catalogue.

In closing these introductory remarks on Japanese Keramic Art, I desire to acknowledge my indebtedness in preparing this catalogue to Professor Edward S. Morse of Salem,

Mass., one of the greatest experts on Japanese pottery, for his valuable assistance in looking over my manuscripts, and to the following authors and writers—viz., Mr. A. W. Franks, the editor of "Japanese Pottery and Porcelain"; Captain F. Brinkley, the author of the "Japanese Keramics"; Doctor Ernest Hart, the author of the lectures on "Japanese Art Works"; Mr. Y. Imaidsumi, the writer on Japanese Keramics in Japanese Art Magazine "Kokka"; Mr. W. T. Walters, the compiler of the "Oriental"; and the late Mr. N. Ninagawa, the author of "Kwan-Ko-Dsu-Setsu"—for much valuable information I have derived from their works. I have also consulted other Japanese works with advantage in many instances.

H. Shugio.

Awaji Ware, Island of Awaji.

AWAJI ware is the name given to the faïence and porcelain made at Igano Mura, on the island of Awaji. The kiln was first erected here about fifty years ago by Kaju Mimpei, a native of the village, who learned the potter's art from Shiuhei of Kioto. This ware is often known as Mimpei Yaki, from the founder's name.

It is said that Mimpei, who was quite a wealthy man, spent away his whole fortune

in erecting his kiln, and in essaying to produce the copies of Chinese porcelains and pottery known as Cochin China, much admired by Japanese connoisseurs.

Awaji pottery is usually of a very fine clay, and of a beautiful even glaze, with fine crackle, somewhat similar to Awata ware, and the porcelain is rather more like Seto ware in clay, though very different in glaze. Among Awaji ware a favorite variety is that of the tortoise-shell glaze.

There are also single-colored porcelains, and potteries of green and yellow. His son Rikita and his nephew Sanpei still carry on the manufacture.

No. 1. Bowl, Awaji porcelain.

Rich yellow glaze and white clay, decorated with magnolia flowers, painted in purple, buds in white and stem in green in the center, and with magnolia flowers and daisies on the outside, 5¾ inches in diameter, 2¾ inches in height. Made by Kaju Mimpei, at Igano, in the province of Awaji. Date, 1830–40.

Awaji Ware.

No. 2. Bowl, Awaji porcelain.

Flambé glaze in imitation of tortoise-shell, and white clay, 5¾ inches in diameter, 2¾ inches in height. Made by Kaju Mimpei, at Igano, in the province of Awaji. Mark, small square characters in blue. Date, 1830–40.

No. 3. Tea Bowl, Awaji faïence.

Creamy-white glaze and soft creamy clay, decorated with a bunch of flowers, delicately painted in green, black, gold, red, pink and purple over the glaze, 4 inches in diameter, 3 inches in height. Made by Kaju Mimpei, at Igano, island and province of Awaji. Mark, Mimpei, impressed. Date, 1830–40.

No. 4. Vase, Awaji faïence.

Reddish-yellow glaze with brown clouds scattered over, and fine red clay, 11½ inches in height. Made at Igano, island and province of Awaji. Date, 1850.

No. 5. Tea Pot, Awaji porcelain.

A bright green glaze, with spots of yellow and purple, white clay, 3 inches in height, 3 inches in diameter. Made at Igano, island and province of Awaji. Date, 1840; unsigned.

Bizen Ware, Province of Bizen.

Bizen ware is made at Imbe, in the province of Bizen, and it is said that the kiln was erected at Imbe long before the Oyei period, 1394–1427, when a large kiln was established here where some common seed-jars, etc., for farmers were made.

The tea jars, vases, water jars, etc., now esteemed and valued as the old Bizen, were made since the Tensho period, 1573–91. There were two noted potters during the above period, viz. :

Mikadsuki Rokubei, who used the sign of new moon for his mark, and the other who had a cherry flower for his mark. Of the other noted Bizen potters, Mori, Kimura, Tongiu, Kaneshige, Ohibiki, and Terao are all well-known names.

There are several varieties in Bizen ware, viz. :

1st. The old Bizen (Ko Bizen) by which we

know all the Bizen wares made before the sixteenth century.

2d. Imbe ware, by which we distinguish those pieces covered with brown glaze, over which another thin yellow glaze is applied. Imbe ware is usually odd in form. A great many figures, both human and animal, belong to this class.

3d. Hitasuki ware, so called from its slight resemblance to Tasuki (Tasuki is a cord or string worn round the arms by a person to keep up his sleeves when he is engaged in some work), is of rather hard, coarse clay, and baked in strong heat, and these Tasuki-like lines are made to come out in bright red like fire — hence the name of Hi (fire) and Tasuki (cord). This variety is said to have been made toward the end of the sixteenth century.

And lastly, Ao Bizen, or green Bizen, ware is the name given to the pieces which are made of greenish-gray clay well manipulated and unglazed. This variety was made since

the latter part of the seventeenth century. Shiro Bizen or white Bizen ware made of light-gray clay is another variety which is usually covered with thin, transparent glaze. The specimens of this class are very rare.

Another variety, known as Migakide (the polished style), is the ware glossy and solid, and generally made of the better-manipulated clay.

No. 6. Sake Bottle, Bizen stoneware.

Reddish-brown glaze, and red clay, 4½ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 7. Sake Bottle, Bizen stoneware.

Dark-brown glaze, and bluish-gray clay with streaks of yellow, 5½ inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 8. Tea Jar, Bizen stoneware.

Brown glaze, and sandy-red clay, 3¾ inches in height. Made at Imbe, in the province of Bizen. Mark, line in circle, impressed. Date, 1700.

Bizen Ware.

No. 9. Sake Bottle, Imbe stoneware.

Globular in form, with long narrow neck, covered with mottled brown glaze, with spots of inky blackness, hard red clay, 9 inches in height. Made at Imbe, in the province of Bizen. Mark, letter "I" in circle, impressed. Date, 1650.

No. 10. Sake Bottle, Imbe stoneware.

Oviform, with short narrow neck, brown splash glaze, with yellow spots, and encircled by delicate lines under the glaze, hard red clay, 6 inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 11. Sake Bottle, Imbe stoneware.

Globular in form, with long narrow neck, partly covered with dark mustard glaze, and decorated with fine circular lines, fine yellowish-gray clay, 8½ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 12. Sake Bottle, Imbe stoneware.

Made in form of gourd, dark-brown glaze, and hard, reddish-brown clay, 7¾ inches in height. Made at Imbe, in the province of Bizen. Mark, cross inside hexagon, stamped. Date, 1750.

No. 13. Incense Burner, Imbe stoneware.

Made in an archaic shape, with handles on the sides, and perforated decoration, dark-brown glaze, and hard, coarse, reddish-brown clay, 5 inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 14. Sake Bottle, Imbe stoneware.

Made in square form, with short and narrow neck, with chrysanthemum flowers at the base of neck, and on one side with chrysanthemum flowers incised, unglazed, hard, fine bluish-gray clay, 8½ inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 15. Sake Bottle, Imbe stoneware.

Made in square form, narrowing toward the mouth, unglazed, and hard, fine grayish-blue clay, 9 inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 16. Sake Bottle, Imbe stoneware.

Made in form of gourd, with vines for its handles, unglazed, hard, fine grayish-blue clay, 7¾ inches in height. Made at Imbe, in the province of Bizen. Mark obscure. Date, 1750.

Agano Ware.

No. 17. Water Jar, Imbe stoneware.

Made in the form of a basket, unglazed, hard, fine grayish-blue clay, 6½ inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 17A. Sake Bottle, Bizen stoneware.

The body unglazed, and the mouth and shoulders covered with grayish-brown glaze with drippings, hard red clay, 10 inches in height. Made by Makudsu, a Kioto potter, at Mushiage, in the province of Bizen. Mark, Mushiage, impressed. Date, 1840.

Agano Ware, Province of Buzen.

This ware is known as Agano Yaki, from the name of the village where the kiln was founded, in the fifth year of Keicho, by a Corean potter named Sonkai, who was carried over from Korea, when the Japanese expedition returned from that country, by Hosokawa Tadaoki, one of the generals of the Japanese army. Sonkai was given by

him the name of Agano Kizo, and was pensioned at the same time. The pieces made here by him and his followers are somewhat after the Seto style, although some of them are entirely different in clay and glaze from Seto ware.

Agano ware made by the founder is very rare, and highly esteemed by Japanese connoisseurs. Some of his works are of coarse clay and thick uneven glaze of dark chocolate color.

He followed his patron, Tadaoki, to the province of Higo, in about 1620, where he established another factory, but his two sons remained at Agano following their father's profession, and their descendants still carry on the manufacture.

No. 18. Tea Bowl, Agano stoneware.

Covered with rich chocolate glaze, rough reddish-brown clay, 4 inches in diameter. Made at Agano, in the province of Buzen. Date, 1650. From Ninagawa Collection.

Yanagawa Ware.

No. 19. Sake Cup, Agano stoneware.

Covered with fawn-colored glaze, with irregular splashes of bluish-green, fine gray clay, 1⅓ inches in height, 3½ inches in diameter. Made at Agano, in the province of Buzen. Date, 1850.

No. 20. Tea Bowl, Agano stoneware.

Covered with rich chocolate glaze, rough pale-brown clay, 3⅝ inches in height, 4¾ inches in diameter. Made at Agano, in the province of Buzen. Date, 1650.

No. 21. Tea Jar, with ivory cover, Agano stoneware.

Covered with brown glaze, with darker brown running glaze, hard brownish clay, 3 inches in height. Made at Agano, in the province of Buzen. Date, 1620.

Yanagawa Ware, Province of Chikugo.

Yanagawa kiln was established during the Keicho period at Yanagawa, in the province of Chikugo. It was noted for its ash bowls, which were made with fine soft white clay, with black spots, and were much admired

by tea-club men. Besides the ash bowls, here were made sake cups, tea bowls, tea jars, and mostly the articles used for ceremonial tea. There are still in this place a few potters carrying on their works in a small way.

No. 22. Incense Box, Yanagawa stoneware.

Covered with finely crackled gray glaze, and decorated in blue under the glaze, bluish-gray clay, 2 inches in height, and 1½ inches in diameter. Made at Yanagawa, in the province of Chikugo. Date, 1800.

No. 23. Cake Plate, Yanagawa stoneware.

Covered with crackled pinkish-gray glaze, and decorated with landscape in blue under the glaze, elongated square form, yellowish clay, 7½ inches by 6½ inches. Made at Yanagawa, in the province of Chikugo. Date, 1800. Mark impressed, obscure.

Takatori Ware, Province of Chikuzen.

The factory was established, or rather reëstablished, at Sobara mura during the Keicho period by a Korean potter, Hachizo, who fol-

lowed the General Kuroda Nagamasa from Korea on his return from the Korean expedition, assisted by his nephew Shinkuro, who was brought over by General Kato Kiyomasa from Korea to Higo, but who was invited by General Nagamasa to come to his province to join his uncle in producing pottery. The pieces made by them are of hard reddish clay, and mostly glazed with brownish tea-color glaze, and they are known as Ko Takatori, or old Takatori.

During the Kwanyei period Prince Tadauki, son of General Nagamasa, ordered Hachizo and his son to receive some instructions from the great art connoisseur and master of tea ceremonies, Kobori Yenshiu, regarding the shapes and colors of pottery, and great progress and improvement were made. About this time Igarashi Zizayemon, a famous potter retained by the Prince of Karatsu, came to the province, and he was asked to produce some pottery jointly with Hachizo. From this time Takatori ware began to become quite famous.

Takatori Ware.

During the Shoho period a light-yellowish clay came into use at this factory, and they began to use the glaze containing a small amount of oxid of iron, which produced a fine metallic luster. These pieces made of a light-yellowish clay with the lustrous glaze are known as Yenshiu Takatori. Takatori is one of seven favorite kilns of the great art lover Yenshiu.

No. 24. Water Jar, Takatori stoneware.

Inside and outside covered with mottled glaze of chocolate brown, and hard black reddish-brown clay, 5¾ inches in height, 6 inches in diameter. Made at Takatori, in the province of Chikuzen. Date, 1800.

No. 25. Oil Bottle, Takatori stoneware.

Flat shape, with short, narrow neck, covered with mottled glaze of chocolate brown and black, with fine mustard spots, dark-gray clay, 3¼ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1800.

Takatori Ware.

No. 26. Tea Bowl, Takatori stoneware.

Spreading top with metal rim, covered with dark-brown and chocolate glaze, hard gray clay, 3½ inches in height, 4½ inches in diameter. Made at Takatori, in the province of Chikuzen. Date, 1850.

No. 27. Tea Bowl, Takatori stoneware.

Body glaze, chocolate brown with bluish-green and yellow glaze running over, and inside covered with mottled yellowish-gray glaze, with brown glaze for the edge, 3 inches in height, 4¼ inches in diameter. Made at Takatori, in the province of Chikuzen. Date, 1850.

No. 28. Vase, Takatori stoneware.

Rich brown glaze, with greenish-blue running glaze, hard reddish clay, 9½ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1700.

No. 29. Sake Bottle, Takatori stoneware.

Yellowish-brown glaze, with grayish-blue running glaze, gray clay, 10½ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1750.

Takatori Ware.

No. 30. Sake Bottle, Takatori stoneware.

Yellowish-brown glaze, with grayish-blue running glaze round the neck, and decorated with an impressed figure of Hotei in a depressed place in the front, gray clay, 9 inches in height. Made at Takatori, in the province of Chikuzen. Mark, Japanese character of Ka, under an angle. Date, 1750.

No. 31. Sake Bottle, Takatori stoneware.

Brownish-yellow glaze, with bluish-gray running glaze round the neck, gray clay, 7½ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1750.

No. 32. Sake Bottle, Takatori stoneware.

Flat shape, brilliant chocolate glaze, gray clay, 4 inches in height. Made at Takatori, in the province of Chikuzen. Date, 1750.

No. 33. Sake Decanter, Takatori stoneware.

Brown glaze, with black and bluish glaze running over, 5 inches in height. Made at Takatori, in the province of Chikuzen. Character, Taka, in a circle. Date, 1800.

Takatori Ware.

No. 34. Incense Box, in form of Daruma, Takatori stoneware.

Yellowish-brown glaze, reddish hard clay, 3 inches in height. Made at Takatori, in the province of Chikuzen. Date, 1750.

No. 35. Tea Jar, Takatori stoneware.

Bulb-shape, flange top, covered with brown-and-gray glaze, gray clay, 2½ inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1800.

No. 36. Tea Jar, Takatori stoneware.

With two small handles, covered with a deep-brown glaze with blue streaks, reddish-brown clay. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1750.

No. 37. Tea Jar, Takatori stoneware.

Covered with brown and mustard edge, gray clay, 3¾ inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1800.

No. 38. Tea Jar, Takatori stoneware.

Covered with brilliant glaze, with irregular flecks of black on chocolate-brown, gray clay, 2½ inches in height. Thread mark. Date, 1700.

Takatori Ware.

No. 39. Tea Jar, Takatori stoneware.

Covered with brown and chocolate glaze, bluish-gray clay, 2¾ inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1800.

No. 40. Tea Jar, Takatori stoneware.

Covered with dark purplish-brown and mustard glaze, dark-gray clay, 4 inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1800.

No. 41. Tea Jar, Takatori stoneware.

Covered with dull chocolate-brown glaze, reddish-gray clay, 3 inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1750.

No. 42. Tea Jar, Takatori stoneware.

Covered with brown and pale-green glaze, reddish-gray clay, 3½ inches in height. Made at Takatori, in the province of Chikuzen. Thread mark. Date, 1800.

No. 43. Tea Jar, Takatori stoneware.

Covered with dark purplish-blue glaze, with small yellow specks, gray clay, 3 inches in height. Made at Takatori, in the province of Chikuzen. Date, 1800.

Harima Ware.

No. 44. Sake Bottle, gourd-shape, Takatori stoneware.

Covered with bright mustard glaze, with darker specks, gray clay, 9 inches in height. Made at Takatori, in the province of Chikuzen. Date, 1750.

No. 45. Tea Jar, Takatori stoneware.

Covered with brilliant yellowish-brown glaze, the neck and the shoulders splashed with light-gray glaze, 14½ inches in height, and 10¾ inches in diameter. Made at Takatori, in the province of Chikuzen. Date, 1800.

Himeji Ware, Province of Harima.

Tozan or Himeji ware was made at a private factory established in the city of Himeji, in the province of Harima, by Prince Sakai during the Tempo period, 1830–43. It is said to have been established by Dohachi, the celebrated Kioto potter, according to Ninagawa, the author of "Kwan-Ko-Dsu-Setsu." This

factory produced some fine specimens of celadon, which are much admired, and some blue and white, somewhat similar to Arita ware. It also turned out some pottery made after Korean style, principally Mishima and Hakeme style.

Akashi Ware, Province of Harima.

Akashi factory is said to have been established in about 1644, at Akashi, in the province of Harima, by Ninsei, the great Kioto potter, by a special request of the Daimio of that province, and its products are very much like Ninsei ware.

Maiko Ware, Province of Harima.

Maiko factory is situated at Maiko, in the province of Harima, and its products are somewhat similar to Soma ware in their appearance, being of same kind of clay and having same glaze. It is not known when the

factory was first opened, and no record being found in any Japanese Keramic works, it must be of comparatively recent date.

No. 46. Square Bowl, Maiko faïence.

Covered with splash glaze of yellow, purple, green and fawn colors, soft yellowish-gray clay, 2½ inches in height, and 5 inches in diameter. Made at Maiko, in the province of Harima. Mark, Totoken, impressed. Date, 1840.

No. 47. Sake Bottle, Akashi Stoneware.

Square shape with small neck, covered with grayish-yellow glaze, and decorated with raised figures, flowers and diapers, in panels on four sides, fine dark-gray clay, 7 inches in height. Made at Akashi, in the province of Harima. Date, 1780.

No. 48. Saucer, leaf-shape, Maiko stoneware.

Covered with yellowish-gray glaze, with fine brown flecks, and with irregular splashes of grayish-green glaze in the center of two leaves, pale bluish-gray clay, 1¼ inches in height. Made at Maiko, in the province of Harima. Mark, Maiko, impressed. Date, 1840.

Harima Ware.

No. 49. Sake Cup, Suma stoneware.

Covered with crackled gray glaze, and decorated with two bands of brown, coarse gray clay, 1½ inches in height. Made at Suma, in the province of Harima. Mark, Suma, impressed. Date, 1840.

No. 50. Sake Decanter, Maiko stoneware.

Covered with gray glaze, with bluish-gray splash and fine brown flecks, pale bluish-gray clay, 7 inches in height. Made at Maiko, in the province of Harima. Date, 1840.

No. 51. Bowl, Maiko stoneware.

Covered with brown glaze, with grayish-green glaze splashed in the center, pale bluish-gray clay, 5½ inches in diameter. Made at Maiko, in the province of Harima. Mark, Maiko, impressed. Date, 1800.

No. 52. Cake Dish, Maiko stoneware.

Covered with gray glaze with brown flecks, and decorated with pine-tree in the center, light-gray clay, 8 inches by 6½ inches. Made at Maiko, in the province of Harima. Mark, Maiko, impressed. Date, 1800.

Yatsushiro Ware.

No. 53. Saucer with small mouth, Maiko stoneware.

Covered with bluish-gray glaze inside, and yellowish-brown glaze outside, reddish-gray clay, 5½ inches in diameter. Made at Maiko, in the province of Harima. Mark, Sohei, impressed. Date, 1800.

No. 54. Cake Plate.

Akashi faïence, covered with gray crackled glaze, and decorated with bamboo painted in brown under the glaze, light-gray clay, 6½ inches in diameter. Made at Akashi, in the province of Harima. Mark, Akashi, impressed. Date, 1800.

No. 55. Konro, Himeji porcelain.

Covered with white glaze, and decorated with landscape and a verse painted in blue under the glaze, fine white clay, 7 inches in height. Made at Tozan, in the province of Harima. Mark, Tozan, painted. Date, 1831.

Yatsushiro Ware, Province of Higo.

The ware known as Yatsushiro was first made toward the end of the sixteenth century, by the Korean potter Sonkai, who also

Yatsushiro Ware.

founded a kiln at Agano, Buzen, and at Koda, in the district of Yatsushiro.

This ware is a hard faïence, or stoneware, made of fine clay, and covered with fine crackled glaze. The early specimens are mostly decorated with some designs inlaid with white clay under the glaze. The storks in the cloud and brush-marks are the favorites.

Here, also, the ware resembling the Seto Kusuri Satsuma was made in the early days. A kiln at Shimo-Toyohara Mura still turns out some beautiful examples of that exquisite faïence known as Yatsushiro ware.

Tsunadayama Ware, Province of Higo.

This factory was established about 1780, at Tsunadayama, in the district of Udo, in the province of Higo, and the ware produced here resembles that of Hirado, being mostly decorated in blue under the glaze, although much inferior to Hirado in glaze and clay.

Yatsushiro Ware.

No. 56. Bowl, Yatsushiro stoneware.

Covered with dark-gray glaze, and decorated with brush-mark, inlaid in white under the glaze, dark reddish-brown clay, 7½ inches in diameter. Made at Koda, in the province of Higo. Date, 1800.

No. 57. Bowl, in form of chrysanthemum flower, Yatsushiro stoneware.

Covered with dark glaze, and decorated with inlaid white archaic design, light reddish-brown clay, 6 inches in diameter. Made at Koda, in the province of Higo. Date, 1750.

No. 58. Incense Burner, Yatsushiro stoneware.

Covered with dark-gray glaze, and decorated with chrysanthemum and storks, inlaid in white and black under the glaze, reddish-brown clay, 3 inches in height. Made at Koda, in the province of Higo. Date, 1750.

No. 59. Incense Box, Yatsushiro stoneware.

Covered with yellowish-brown glaze, and decorated with radiating lines in white inlaid under the glaze, light-reddish clay, 2¾ inches in diameter. Made at Koda, in the province of Higo. Date, 1850.

Yatsushiro Ware.

No. 60. Water Jar, Yatsushiro stoneware.

Covered with dark-gray glaze, and decorated with Greek fret border, and vertical lines in white inlaid under the glaze, light reddish-gray clay, 7 inches in height. Made at Koda, in the province of Higo. Date, 1850.

No. 61. Bowl, in form of cherry flower, Yatsushiro stoneware.

Covered with greenish-gray glaze, and decorated with engraved designs partly inlaid in white under the glaze, dark-brown clay, 5¾ inches in diameter. Made at Koda, in the province of Higo. Date, 1800.

No. 62. Hanging Vase, Yatsushiro stoneware.

Covered with dark-gray glaze, and decorated with floral designs inlaid in white under the glaze, dark-brown clay, 8¾ inches in height. Made at Koda, in the province of Higo. Date, 1700.

No. 63. Tea Bowl, Yatsushiro stoneware.

Covered with chocolate-brown glaze, and decorated with pine-tree painted in dark brown under the glaze, fine gray clay, 4½ inches in height. Made at Koda, in the province of Higo. Date, 1700.

Yatsushiro Ware.

No. 64. Vase, in form of a cherry flower, Yatsushiro stoneware.

Covered with bluish-gray glaze over the rough surface, dark-brown clay, 4¾ inches in height. Made at Koda, in the province of Higo. Date, 1750.

No. 65. Sake Bottle, in square form with narrow neck, Yatsushiro stoneware.

Covered with dark-gray glaze, and decorated with an archaic design inlaid in white under the glaze, dark-brown clay, 9½ inches in height. Made at Koda, in the province of Higo. Date, 1700.

No. 66. Vase, with three feet, Mesukoji stoneware.

Covered with bluish-brown glaze, and decorated with incised Greek fret around the base and top, light-brown clay, 5 inches in height. Made at Mesukoji, in the province of Higo. Mark, Mesukoji, impressed. Date, 1800.

No. 67. Rice Bowl, with cover, Udo porcelain.

Decorated with storks in cloud in blue under the glaze, white clay, 3 inches in height, and 4¼ inches in

diameter. Made at Tsunada Yama, in the district of Udo, Higo. Mark, Higo Udo gori Tsunada Yama Sei. Date, 1800.

No. 68. Sake Bottle, Yatsushiro stoneware.

Covered with bluish-gray glaze, and decorated with bamboo-trees inlaid in white under the glaze, reddish-brown clay, 7½ inches in height. Made at Koda, in the province of Higo. Date, 1750.

Bogasaki Ware, Province of Hizen.

This ware was made at a kiln in Bogasaki of Nagasaki by an amateur potter during the Tempo period, 1830–43. He made some copies of Chinese Baccara stoneware, and also some pottery either decorated with designs painted in blue under the glaze, or with designs inlaid with white clay under the glaze. The specimens of his works are rather scarce. They are nearly all signed with Bogasaki, either incised or impressed.

Kameyama Ware.

No. 69. Saucer, Bogasaki faïence.

Inside border crenulated, and covered with dark-gray glaze, and decorated with dragon inlaid in white under the glaze, reddish-brown clay, 4 inches in diameter. Made at Bogasaki of Nagasaki, in the province of Hizen. Mark, Bogasaki, incised. Date, 1840.

No. 70. Saucer, in fan-shape, Bogasaki faïence.

Covered with bluish-gray glaze, and decorated with a Chinese sentence, as follows: "The hills in the front, and the long harbour at the foot, give pleasure whether one looks up or down," light-gray clay. Made at Bogasaki of Nagasaki, in the province of Hizen. Mark, Bogasaki, impressed. Date, 1840.

Kameyama Ware, Province of Hizen.

The ware known by this name was made at a kiln in Kameyama of Nagasaki. It was established after the Arita system, and its productions were mostly confined to blue-and-white ware made in imitation of the

Chinese blue and white. At first the clay found on the island of Amakusa was used, but since the Tempo period, 1830–43, a material has been imported from Soochow, China, and was employed in making tea bowls, etc. It is said that the Kameyama factory existed only for about half a century, having been closed about twenty years ago.

No. 71. Sake Decanter, Kameyama stoneware.

Covered with pale-gray glaze, and decorated with standing storks painted in blue, and inlaid with white under the glaze, dark-brown clay, 7 inches in height. Made at Kameyama of Nagasaki, in the province of Hizen. Mark, written in brown under the glaze, Kameyama Nite Kitsuroku Tsukuru (made by Kitsuroku, at Kameyama). Date, 1850.

No. 72. Bowl, in form of melon, Kameyama porcelain.

Decorated with landscape in blue under the glaze, white clay, 6½ inches in height. Made at Kameyama of Nagasaki, in the province of Hizen. Mark, written in blue under the glaze, Kameyama Sei. Date, 1840.

Utsutsugawa Ware.

No. 73. Writing Table Screen, Kameyama porcelain.

Decorated with landscape in blue, and with border decoration of engraved Greek fret under the glaze, white clay, 8 inches in height. Made at Kameyama of Nagasaki, in the province of Hizen. Date, 1840.

No. 74. Ink Rest, Kameyama porcelain.

Decorated with flowers and scrolls with Greek fret borders in blue under the glaze, white clay. Made at Kameyama of Nagasaki, in the province of Hizen. Date, 1840.

Utsutsugawa Ware, Province of Hizen.

This factory, which was situated at Utsutsugawa, near Yagami, in the province of Hizen, is supposed to have been first established toward the end of the sixteenth century, by a Korean potter. It was reëstablished during the Kwanyei period, 1624–43, by Tanaka and Shigedomi, and only existed up to the Hoyei period, 1704–10.

The specimens, therefore, of this ware are

scarce. They are made of hard reddish clay, and resemble the old decorated Karatsu ware. Some remarkably fine copies of old Cochin China and Korean ware were produced at this factory, and they often are mistaken for the original.

No. 74 A. Sake Bottle, bulb-shape, with long neck, Utsutsugawa stoneware.

With dark-brown glaze, and decorated with brush-marks in green under the glaze, hard red clay, 22 inches in height. Made at Utsutsugawa, in the province of Hizen. Date, 1650.

No. 74 B. Plate, Utsutsugawa stoneware.

Decorated with conventional clouds and flowers in white, and covered with dark-brown glaze, hard red clay. Made at Utsutsugawa, in the province of Hizen. Date, 1700.

No. 74 C. Sake Bottle, bulb-shape, with long neck, Utsutsugawa stoneware.

Decorated with archaic floral design in colors, and covered with dark-brown glaze, hard red clay, 20 inches in height. Made at Utsutsugawa, in the province of Hizen. Date, 1650.

Karatsu Ware, Province of Hizen.

Karatsu kilns are situated at the foot of a hill near the city of Karatsu, in the district of Matsura, in the province of Hizen. It is said that some pottery was made here from the remote ages, but the early history of the kilns is not known, and the early productions now in existence are all the ordinary clay wares unglazed.

Karatsu wares are now classified in seven kinds or varieties, viz.:

1st. Yonehakari (rice measure), produced during the Genkio period, 1321–23, which is covered with thin glaze without luster. This variety is believed by some to have been so called from its being used for measuring rice, but it is not correct, because the pieces known under that variety are not the same in size.

2d. Nenuke (up-rooted) variety was made during the Kenbu and Bummei period, 1334–1486. The clay used in this variety was white and red, and the glaze of lead-color

having the crape-like appearance within the ring at the base or bottom of a piece. This variety is much esteemed.

3d. Oku Korai (Old Korean) wares were made during the Bummei and Tensho period, 1486–1591. During this period the ceremonial tea was in great vogue, and the amateurs admiring the Korean tea bowls, which they could not obtain, as they were scarce, had them copied at Karatsu.

The bowls are known under the name of Oku Korai, which means the old Korean. The clay of Oku Korai is finer, and the glaze is either of rich brown color like that of Hiwa seeds, or of yellowish green.

Those having the crape-like appearance within the ring of the base are considered to be the best. The above three varieties are generally known as the old Karatsu.

4th. Seto Karatsu, so called from having the Seto glaze, was made during the Onin and Tensho period, 1467–1591. This variety has white or gray clay, and is usually covered

with thin gray glaze, showing the tortoise-shell-like crackles.

5th. Ye Karatsu, the decorated Karatsu, was made since Tensho, 1591. Of this variety many tea bowls, plates, and bowls are to be found. The clay is of reddish earth, and the glaze of yellow, green, and black, with a great deal of luster. The designs are mostly sketchy flowers and grasses.

6th. Chosen Karatsu (Korean Karatsu) was made with the Korean clay and glaze during 1591–1643. The clay is dark-reddish earth, and the glaze green mixed with white, which is commonly known as Namako glaze. There are very few tea bowls of this variety, although a great many water jars and plates.

7th. Horidashi Karatsu ("dug up Karatsu") was made during 1643–1735. The clay is hard, and the glaze has generally a dark-greenish tone. Those having the crape-like appearance within the ring at the base are the best. The name of Horidashi came from the fact that the pieces imperfect in shape,

or too highly fired or broken, which were buried by the potters as useless, were unearthed, and made much of by the tea-club, amateurs and the same ware made during this period, and not buried, is also called by the same name. The above four varieties are the famous Karatsu wares.

During 1780–1817, Lord Ogasawara of Karatsu ordered some potters to make pottery like that of Yatsushiro with inlaid ornamentation of storks in cloud, etc., for the purpose of presentation to the Shogun and his friends. This variety has not been made since 1869.

Of the noted potters still working at Karatsu, Tarozayemon, Yejibei, and Kaheiji are very skilful.

No. 75. Sake Bottle, Karatsu stoneware.

Bulb shape with tapering neck, and slightly spreading mouth with silver top, covered with bluish-gray glaze, and decorated with conventional forms of cherry and chrysanthemum flowers, and vertical lines inlaid with

white clay under the glaze, dark-brown clay, 15 inches in height. Made at Karatsu, in the province of Hizen. Date, 1600.

No. 76. Sake Bottle, Karatsu stoneware.

Bulb form with short neck, and spreading mouth, covered with bluish crackled gray glaze, sandy dark-gray clay, 6¾ inches in height. Made at Karatsu, in the province of Hizen. Date, 1600.

No. 77. Tea Jar, with ivory cover, Karatsu stoneware.

Covered with brownish-gray glaze, dark-brown clay, 3 inches in height. Made at Karatsu, in the province of Hizen. Date, 1700.

No. 78. Tea Bowl, Karatsu stoneware.

Covered with greenish-gray glaze, and decorated in brown under the glaze, coarse reddish-gray clay, 3½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1800.

Karatsu Ware.

No. 79. Cake Dish, Karatsu stoneware.

Covered with brownish-gray glaze, and decorated with an archaic design inlaid in white under the glaze, fine red clay, 7¼ inches in diameter. Made at Karatsu, in the province of Hizen. Date, 1750.

No. 80. Comfit Bottle, Karatsu stoneware.

Bulb form with small neck, covered with yellowish-brown glaze running into gray, 2½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1800.

No. 81. Jar, bulb-shape, Karatsu stoneware.

Covered with bluish-green glaze with purplish-red spots, reddish-brown clay, 5¼ inches in height. Made at Karatsu, in the province of Hizen. Date, 1700.

No. 82. Sake Bottle, Karatsu stoneware.

Globular body tapering to a narrow neck, and spreading toward the mouth, covered with brownish-gray glaze, reddish-gray clay, and decorated with brush-marks, inlaid in white under the glaze, 9½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1700.

Karatsu Ware.

No. 83. Sake Bottle, with short, narrow neck, Karatsu stoneware.

Covered with bluish-gray glaze, and decorated with wave design engraved under the glaze, reddish-brown clay, 9¾ inches in height. Made at Karatsu, in the province of Hizen. Date, 1800.

No. 84. Tea Jar, Karatsu stoneware.

Covered with purplish-gray glaze, brown clay, 1½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1650.

No. 85. Vase, Karatsu stoneware.

Covered with gray glaze, and decorated with flowers and scrolls inlaid in white under the glaze, dark-brown clay, 9½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1650.

No. 86. Tea Bowl, Karatsu stoneware.

Covered with dark-gray glaze, and decorated with brush-marks in black under the glaze, reddish-gray clay, 5¼ inches in diameter. Made in Karatsu, in the province of Hizen, and dug out at a village near Karatsu. Date, 1650.

Karatsu Ware.

No. 87. Fire Bowl for smoker, Karatsu stoneware.

Covered with yellowish-gray glaze, reddish-gray clay, 3 inches in height. Made at Karatsu, in the province of Hizen. Date, 1750.

No. 88. Sake Bottle, with short, narrow neck with swelling body, Karatsu stoneware.

Covered with brown-gray and green glaze, and decorated with an archaic floral design in brown, reddish-brown clay, 13 inches in height. Made at Karatsu, in the province of Hizen. Date, 1650.

No. 89. Water Jar, Karatsu stoneware.

Covered with dark-gray glaze, and decorated with standing storks, the body inlaid in white, and beaks and feet painted in brown under the glaze, brown clay, 7½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1750.

No. 90. Bowl, Karatsu stoneware.

Covered with purplish-gray glaze, and decorated with a conventional design of flowers engraved and

painted in brown under the glaze, fine gray clay, 5½ inches in height. Made at a private kiln of Prince Ogasawara in Karatsu, province of Hizen. Date, 1800.

No. 91. Sake Bottle, gourd-form, Karatsu stoneware.

Covered with finely crackled gray glaze, and decorated with Japanese poem, fine gray clay, 7½ inches in height. Made at a private kiln of Prince Ogasawara in Karatsu, province of Hizen. Date, 1800.

No. 92. Sake Bottle, Karatsu stoneware.

Flat shape, with short, narrow neck, covered with pinkish glaze, and decorated with fine thread-marks and scroll of bluish-white glaze splashed over, 3½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1850.

No. 93. Sake Bottle, Karatsu stoneware.

Covered with gray glaze, and decorated with white inlaid design after Mishima decoration, fine gray clay, 6½ inches in height. Made at a private kiln of Prince Ogasawara in Karatsu, province of Hizen. Date, 1800.

Hirado Ware.

No. 94. Water Jar, Karatsu stoneware.

Covered with thin gray glaze on the outside, and with thick, greenish-brown glaze inside, gray clay, 7½ inches in height. Made at Karatsu, in the province of Hizen. Date, 1600.

Hirado Ware, Province of Hizen.

This ware is so called from its factory having been owned by Prince Matsura of Hirado. The factory was established by Imamura Sannoji during the Meireki period (1655–57), but it was not until the Horeki period (1751–62) that it produced those charming specimens so much prized and admired by our collectors and connoisseurs, when Prince Matsura gave a new and great impulse to its production by rebuilding the furnaces, and by employing the best potters and decorators at the factory, who were not allowed to make anything except for him.

The best specimens of Hirado ware are to be found among the pieces turned out of

that factory from the Horeki period (1751–1762) up to the middle of this century. Among the blue-and-white porcelains made at the factory especially for the prince, the pieces painted with designs of Chinese boys at play under a pine-tree are much esteemed, and the value of the pieces varies according to the number of boys painted on them, the best having seven boys, the second five, and the third only three.

In the white Hirado ware, the wonderful skill in modeling and always correct and graceful form are displayed. The blue-and-white ware is generally very refined in design and soft in tone. The Hirado ware is made of the best-manipulated clay, much finer than any other to be found in other Japanese porcelains, except Nabeshima, and well deserves the ardent admiration of all the lovers of our keramic art.

The factory force was composed of a director, and about twenty potters and decorators, all pensioned by the prince. Among

the most famous artists connected with it were Imamura Joyen, Kuchiishi Kiheiji, Furukawa Matazo, Imamura Riyemon, and Ikeda Yasujiro.

No. 95. Vase, Hirado porcelain.

Decorated with the seven boys at play under pine-trees, delicately painted in blue under the glaze, and covered with soft white glaze, fine white clay, 8 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 96. Vase, Hirado porcelain.

Covered with pure white glaze, and decorated with pine-trees painted in blue under the glaze, ornamented with stork handles, fine white clay, 8 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 97. Sake Bottle, bulb-shape, with straight, small neck, Hirado porcelain.

Decorated with five boys at play in a garden, painted in blue under the glaze, and covered with white glaze, fine white clay, 8 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

Hirado Ware.

No. 98. Incense Burner, with pierced cover, Hirado porcelain.

Decorated with five boys at play under pine-trees, painted in blue under the glaze, and covered with white glaze, fine white clay, 4 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 99. Water Jar, cylindrical form, Hirado porcelain.

Decorated with graceful leaf-scroll, painted in blue under the glaze, and covered with white glaze, fine white clay, 7½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 100. Water Jar, cylindrical form, Hirado porcelain.

Decorated with conventional wave design, engraved under the glaze, and covered with white glaze, fine white clay, 7½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 101. Incense Burner, Hirado porcelain.

Square form, with four handles and four feet, decorated with flowers and basket design, delicately engraved under the glaze, with blue stripes round the

neck, and covered with white glaze, fine white clay, 4½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 102. Vase, Hirado porcelain.

Covered with celadon glaze, and decorated with bamboo, engraved and inlaid with white clay under the glaze, fine white clay, 10 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 103. Incense Burner, with silver cover, Hirado porcelain.

Decorated with the carved design of peony flowers and rocks under the glaze, and covered with pure white glaze, fine white clay, 2¾ inches in height. Made at Mikawachi, in the province of Hizen. Mark, Hirado Sei, in blue under the glaze. Made at Hirado kiln. Date, 1800.

No. 104. Sake Cup, Hirado porcelain.

Decorated with fish, painted in blue under the glaze, ornamented with gold over the glaze in the inside, and on the outside with Daruma painted in blue, and the name "Hiodoshi" in raised characters under the glaze, fine white clay, 3½ inches in diameter. Made at Mikawachi, in the province of Hizen. Mark, Hirado

Ontome Yaki, painted in blue under the glaze. (The Hirado ware prohibited from sale.) This cup is one of many that were made especially for the prince, to be presented to his favorite wrestler "Hiodoshi." Date, 1800.

No. 105. Water Jar, cylindrical form, Hirado porcelain.

Decorated with minutely executed landscape, painted in blue under the glaze, and covered with white glaze cracked in the second baking, fine white clay, 6¾ inches in height. Made at Mikawachi, in the province of Hizen. Mark, Made by Kuchiishi Rizayemon and painted by Imamura Riyemon at the private kiln in Mikawachi in the middle of August in the 6th year of Tempo. Date, 1835.

No. 106. Cake Dish, with three feet, Hirado porcelain.

Covered with grayish-blue glaze, fine white clay, 8 inches in diameter. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 107. Incense Burner, square form, Hirado porcelain.

Covered with blue glaze, and decorated with flowers painted in silver and gold over the glaze, and with

chocolate glaze round the base, fine white clay, 2 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 108. Incense Burner, with pierced cover and sides, Hirado porcelain.

Cover pierced in form of chrysanthemum flower, and sides pierced to represent a bamboo basket with three reserve panels. The first panel decorated with a view of Fujiyama; the second with chrysanthemums and orchids, and the third with a Chinese sage with boy painted in blue under the glaze, the inside cylindrical part decorated with Chinese sages painted in blue, fine white clay, 3¼ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1850.

No. 109. Writing Table Water Pot, in form of drum, Hirado porcelain.

With blue-glazed top made in form of chrysanthemum flower, 2¾ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 110. Saucer, in form of peach, Hirado porcelain.

The body part covered with rich, brilliant brown glaze, and the leaf part with dark-blue glaze, fine white

clay, 3 inches in diameter. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 111. Netsuke, in form of chrysanthemum, Hirado porcelain.

Covered with blue glaze, and decorated with carved lines under the glaze, fine white clay, 1¼ inches in diameter. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 112. Sake Cup, Hirado porcelain.

Decorated with flowers and birds, painted in blue under the glaze, fine white clay, 4 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 113. Fire Bowl for smoker, Hirado porcelain.

Decorated with flowers, painted in blue under the glaze, fine white clay, 6 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 114. Water Jar, Hirado porcelain.

Decorated with plum and chrysanthemum flowers and long-tailed birds, and a butterfly painted in blue

under the glaze, and in colors over the glaze, fine white clay, 8 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 115. Hanging Vase, Hirado porcelain.

Partly covered with brown, blue and white glazes, and decorated with a pine-branch, a rock and grasses, in raised design, fine white clay, 8 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1700.

No. 116. Incense Box, rounded diamond shape, Hirado porcelain.

Decorated with carved design of pine, plum, bamboo and storks, and partly covered with white and brown glazes, fine white clay, 3 inches by 5¼ inches. Made at Mikawachi, in the province of Hizen. Date, 1700.

No. 117. Sake Bottle, with silver top, Hirado porcelain.

Decorated with a dragon and tiger modeled in relief, fine white clay, 10¼ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1650.

Arita Ware.

No. 118. Tea Bowl, Hirado porcelain.

Covered with dark-gray glaze, and decorated with the zodiac signs painted in blue under the glaze, reddish-brown clay, 4¾ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1650.

Arita Ware, Province of Hizen.

Arita ware, or Imari or Hizen ware, as it is called in America and Europe, is made at Arita, in the province of Hizen. The Arita factory owes its origin to a Korean potter, Risampei, who was brought over from Korea in 1598 by Prince Nabeshima, together with several other potters.

These Korean potters were first located at the foot of Kanatate mountain, about five miles north of Saga, the provincial capital of Hizen, by the prince's order, and here they established a factory and made some pottery. It was removed toward the end of the Keicho period (1596–1614) to a place called Fujinokochi, in the district of Matsura, as the result in pottery-

making at Kanatate was unsatisfactory, but it was not until Risampei discovered the fine materials at Idsumiyama in Arita that he succeeded in producing any good porcelain. Since this discovery Arita began to be crowded with potters, so that in 1637 there were 532 males and 294 females engaged in keramic industry in and near Arita, and in 1647 there were 155 kilns and 155 potter's wheels at work.

The products of Arita factories up to about 1640 were mostly blue-and-white porcelains made after Chinese style, and an inferior kind of celadon porcelains, but since Kakiyemon's successful achievement in decorating with colored enamels, much finer porcelains were produced here.

Tsuji Kizayemon's discovery of the use of saggars during the Kwambun period (1661–72) was another step in the progress of Keramic Art; and finally, during the Tempo period (1830–1843), Hisadomi Yojibei, better known by his nom de plume Zoshuntei Sampo, made the egg-shell porcelains for the first time.

Arita Ware.

Hirado, Karatsu, Nabeshima, Matsugatani, Shiraishi, Utsutsugawa, Bogasaki, and Kameyama factories of this province will be noticed separately; but Nangawara, Kuromuta, Ichinose, Hirose, Hokao, and Obo factories will be included under Arita factories, as they all use the same materials and follow the same methods as Arita proper.

No. 119. Sake Bottle, square shape, Imari porcelain.

Decorated with the birds of paradise and the sacred dogs in the center of the panels, which are sunken in conventional diamond shape, and the chrysanthemum flowers and peony flowers painted in blue under the glaze, and in red and gold over the glaze, fine white clay, 8½ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 120. Incense Burner, Imari porcelain.

Rectangular form with handles, with perforated top, decorated with chrysanthemum flowers and butterflies painted in blue under the glaze, and in red and gold and in enamels of purple and green over the glaze, fine

white clay, 4 inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 121. Incense Burner, Imari porcelain.

Rectangular form, with the perforated sides and top, decorated with triple lozenge-shaped panels with relief design of pine-trees, and floral scrolls painted in red and gold, and in the enameled green and purple over the glaze, fine white clay, 4¾ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 122. Sake Bottle, globular form, with long, narrow neck, Imari porcelain.

Decorated with chrysanthemum flowers and butterflies painted in blue under the glaze, and in red and gold and yellow and green enamels over the glaze, fine white clay, 9¾ inches in height. Made at Arita, in the province of Hizen. Date, 1700.

No. 123. Rice Bowl, Imari porcelain.

Decorated with pine, plum, and bamboo, painted in blue under the glaze, and in red over the glaze, fine white clay, 5 inches in diameter. Made at Arita, in the province of Hizen. Mark, Fuki Chomei (wealth, position, and long life), painted in blue under the glaze. Date, 1700.

No. 124. Incense Burner, square form, Imari porcelain.

Decorated with brocade design, painted in gold and green and red enamels over the glaze, fine white clay, 3¼ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 125. Incense Burner, flattened, round shape, Imari porcelain.

Decorated with a flower on the top, painted in gold and green and red enamels within a black circle on white ground, and the remaining part painted in gold and red over the glaze, fine white clay, 1¼ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 126. Cake Dish, with three feet, Imari porcelain.

Decorated with a brocade design of floral scrolls, conventional waves, the sacred balls and rolls painted in red and gold, and green and red enamels over the glaze, fine white clay, 6¾ inches in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 127. Rice Bowl, Imari porcelain.

Decorated with creeping cherry flowers, painted in gold and red over the glaze, fine white clay, 4½ inches

in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 128. Bowl, Imari porcelain.

Decorated with the cherry flowers and iris painted in gold, pink and red over the glaze, fine white clay, 6 inches in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 129. Bowl, Imari porcelain.

Decorated with landscape in the inside, painted in black, green, purple and red enamels, and with a dragon and bird of paradise pursuing the sacred balls, on the outside, painted in gold and red and purple, green and yellow enamels over the glaze, with conventional key design for the lower border painted in blue under the glaze, fine white clay, 8¼ inches in diameter. Made at Arita, in the province of Hizen. Mark, Tai Min Man reki Nin sei (made during Wanlieh period of great Ming dynasty). Date, 1750.

No. 130. Bowl, Imari porcelain.

Decorated with three medallions, with floral designs in the inside, painted in blue under the glaze, and in gold and red over the glaze, and with a scroll design of chrysanthemums and leaves on the outside painted in blue under the glaze, and gold and red and green enamel

over the glaze, fine white clay, 11 inches in diameter. Made at Arita, in the province of Hizen. Mark, Fuku (happiness), painted in blue under the glaze. Date, 1700.

No. 131. Hot-water Bowl, Imari porcelain.

Decorated with conventional design of rabbits in the moon, painted in gold and red and dull green enamels over the glaze on the outside, and in the center of the inside a rabbit painted in blue under the glaze, fine white clay, 3½ inches in diameter. Made at Arita, in the province of Hizen. Mark, Tai Min Nin Sei (made during the Ming dynasty). Date, 1750.

No. 132. Plate, Imari porcelain.

Decorated with peony flowers and rocks, painted in blue under the glaze, and in gold and red and green, purple and yellow enamels over the glaze, fine white clay, 12½ inches in diameter. Made at Arita, in the province of Hizen. Date, 1700.

No. 133. Incense Burner, with silver top, Imari porcelain.

Decorated with floral scrolls, painted in gold, red and green enamels over the glaze, and borders painted in

blue under the glaze, fine white clay, 3 inches in height. Made at Arita, in the province of Hizen. Date, 1700.

No. 134. Sake Bottle, Imari porcelain.

Decorated with boys playing, with flower carriage painted in gold and red, and black, green and yellow enamels over the glaze, fine white clay, 4¾ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 135. Water Jar, cylindrical form, Imari porcelain.

Decorated with standing storks among the reeds, painted in black, green, blue and red enamels over the glaze, and gold band round the rim, fine white clay. The inside and bottom lacquered, 7 inches in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 136. Tea Cup, Imari porcelain.

Decorated with peony flowers, painted in gold, red and green enamels within the heart-shaped panels of blue, fine white clay, 2¼ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 137. Incense Burner, Imari porcelain.

With cover and two handles, made in form of dog foo, decorated with chrysanthemum flowers in high

relief, painted in gold and red, green, blue and yellow enamels over the glaze, in the front and on the back, plum blossoms painted in gold, black and red over the glaze, fine white clay, 5½ inches in height. Made at Arita, in the province of Hizen. Date, 1700.

No. 138. Bowl, Imari porcelain.

Decorated with dog foo, and peony flowers, painted in gold and red, and blue enamel over the glaze, with border painted in blue under the glaze, fine white clay, 6½ inches in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 139. Water Basin, Imari porcelain.

Decorated with three medallions with black border, in which a hawk on a perch with curtains overhead is painted in gold, red and black, and the rest of the surface richly decorated with chrysanthemums and peony flowers painted in colors over the glaze, and in blue under the glaze, fine white clay, 13½ inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 140. Vase, Imari porcelain.

Trumpet-shape, with silver filigree-work ornamentation round the mouth, decorated with floral designs,

painted in blue under the glaze, and in gold and colors over the glaze, fine white clay, 23 inches in height. Made at Arita, in the province of Hizen. Date, 1650.

No. 141. Rice Bowl, with cover, Imari porcelain.

Decorated with a Chinese design of landscape with figures, having some figures inclosed in red circular medallions, painted in gold and enamel colors over the glaze, fine white clay, 5 inches in diameter. Made at Arita, in the province of Hizen. Mark, Man reki nen sei (made during Wanlieh period), painted in blue under the glaze. Date, 1750.

No. 142. Rice Bowl, with cover, Imari porcelain.

Decorated with the New Year decoration, orange, pine, charcoal, and noshi painted in gold and red and black enamel over the glaze, fine white clay, 4½ inches in diameter. Made at Arita, in the province of Hizen. Date, 1750.

No. 143. Sake Bottle, Imari porcelain.

Decorated with four panels, two of which are decorated with the design of dragon and tiger in relief, and the other two with landscape painted in colors, and all surrounded with floral border designs painted in gold

and colors, fine white clay, 12 inches in height. Made at Arita, in the province of Hizen. Date, 1750.

No. 144. Incense Box, double-clove shape, Imari porcelain.

Decorated with two birds of paradise, and bands of diamond on top, and diapers on the sides painted in blue under the glaze, fine white clay, 3¼ inches in diameter. Made at Arita, in the province of Hizen. Date, 1800.

No. 145. Incense Box, Imari porcelain.

Decorated with the sacred books, hat, cloak, hammer, etc., painted in blue under the glaze, fine white clay, 2½ inches in diameter. Made at Arita, in the province of Hizen. Date, 1800.

No. 146. Water Jar, for writing desk, Imari porcelain.

Decorated with a brocade design painted in blue under the glaze, fine white clay, 3 inches in diameter. Made at Arita, in the province of Hizen. Date, 1800.

No. 147. Bowl, Imari porcelain.

Decorated with floral scroll design, painted in blue under the glaze, fine white clay, 7¾ inches in diameter.

Made at Arita, in the province of Hizen. Mark, Tai Min Sei-Ka Nen Sei (made during Ching Hwa period of great Ming Dynasty). Date, 1800.

No. 148. Tea Cup, in form of the morning-glory, Imari porcelain.

Covered with blue glaze outside, and celadon glaze inside with brown glazed rim, fine white clay, 2½ inches in diameter. Made at Arita, in the province of Hizen. Date, 1800.

No. 149. Sake Bottle, Imari porcelain.

Decorated with floral scroll design painted in blue under the glaze, hard gray clay, 14¾ inches in height. Made at Arita, in the province of Hizen. Date, 1650.

No. 150. Vase, Imari porcelain.

Decorated with pine, plum and bamboo design inclosed in a panel-like medallion on two sides, painted in blue under the glaze, fine gray clay, 12¼ inches in height. Made at Arita, in the province of Hizen. Date, 1600.

No. 151. Sake Bottle, Imari porcelain.

Decorated with landscape, painted in blue under the glaze, hard, sandy gray clay, 9½ inches in height. Made at Arita, in the province of Hizen. Date, 1600.

Arita Ware.

No. 152. Water Jar, melon shape, Imari porcelain.

Decorated with floral scroll design, painted in blue under the glaze, fine gray clay, which is finely crackled, 8½ inches in height. Made at Arita, in the province of Hizen. Date, 1650.

No. 153. Tea Jar, Imari porcelain.

Decorated with sketchy floral scroll design, painted in blue under the glaze, hard, sandy clay, 2¼ inches in height. Made at Arita, in the province of Hizen. Date, 1600. Said to be a specimen made by Goroshichi.

No. 154. Sake Decanter, Imari porcelain.

Commonly known as Sei san bin, and especially made by Tsui family for the Imperial Court, decorated with birds of paradise painted in blue under the glaze, fine white clay, 9 inches in height. Made at Arita, in the province of Hizen. Date, 1800. This is a specimen of Gokushin-Yaki.

No. 155. Saucer, square form, Imari porcelain.

Decorated with herons and reeds, left white on blue ground, painted in blue under the glaze, fine white

clay, 6½ inches in diameter. Made at Nangawara, in the province of Hizen. Date, 1700.

No. 156. Plate, hexagon shape, Imari porcelain.

Decorated with a horseman crossing a river, painted in blue under the celadon glaze, fine white clay, 8 inches in diameter. Made at Nangawara, in the province of Hizen. Date, 1800.

No. 157. Plate, square form, Imari porcelain.

Decorated with floral scroll design in blue under the crackled glaze, grayish-white clay, 9 inches in diameter. Made at Kuromuta, in the province of Hizen. Date, 1750.

No. 158. Rice Bowl, Imari porcelain.

Egg-shell ware, decorated with eight vertical bands, with floral design painted in blue under the glaze, fine white clay, 3¾ inches in diameter. Made by Sampo at Arita, in the province of Hizen. Mark, Zoshuntei Sampo Tsuru (made by Sampo at Zoshuntei), painted in blue under the glaze. Date, 1840.

No. 159. Saucer, Imari porcelain.

Egg-shell ware, decorated with the bird and iris, painted in blue under the glaze, fine white clay, 5 inches

in diameter. Made at Arita by Sampo, in the province of Hizen. Date, 1840.

No. 160. Saucer, Imari porcelain.

Egg-shell ware, decorated with birds and flowers, painted in blue under the glaze, fine white clay, 5½ inches in diameter. Made by Sampo at Arita, in the province of Hizen. Mark, Zoshuntei Sampo Tsukuru (made by Sampo at Zoshuntei). Date, 1840.

Matsugatani Ware, Province of Hizen.

Matsugatani factory was established during the Kioho period (1716–35), at the country-seat of the chief of the castle of Ogi, a branch house of Prince Nabeshima, and only existed for a short period of about fifty years.

The potters engaged at this factory were from Arita, and Arita materials were also used. The porcelains made here are very artistic and beautiful, like Nabeshima ware. Very few specimens are in existence. They are mostly blue-and-white, celadon and plain white ware.

Shiraishi Ware.

No. 161. Plate, Matsugatani porcelain.

Decorated with herons standing in water by reeds, painted in blue under the glaze, fine white clay, 7¼ inches in diameter. Made at Matsugatani kiln, of Ogi, in the province of Hizen. Date, 1720.

Shiraishi Ware, Province of Hizen.

The origin of this factory is unknown, but it is probable that it was established some time during the seventeenth century, when several factories were started in the province. It was revived during the Ansei period (1854–59) by Soha, a Kioto potter, who came to Shiraishi at its owner's request. The products of this factory are blue and white, made after Kioto style, the decorated porcelains after Yeiraku style, and the crackled celadon after Nabeshima style. The clay used at this factory was a mixture of local and Amakusa clay.

Shiraishi Ware.

No. 162. Water Jar, square form, Shiraishi porcelain.

Decorated with horses and Chinese characters, painted in blue under the glaze, fine white clay, 7 inches in height. Made at Shiraishi by Soha, in the province of Hizen. Date, 1850.

No. 163. Plate, in form of plum flower, Shiraishi porcelain.

Decorated with flower in center, painted in blue under the glaze, and covered with crackled pale-gray glaze, hard gray clay, 7 inches in diameter. Made at Shiraishi, in the province of Hizen. Date, 1850.

No. 164. Bowl, Shiraishi porcelain.

Decorated with landscape, painted in blue under the pinkish-gray glaze, gray clay, 5 inches in diameter. Made at Shiraishi, in the province of Hizen. Date, 1700.

No. 165. Plate, Imari porcelain.

Decorated with net design, painted in blue under the glaze, and with chocolate glaze over the glaze for the rim, fine white clay, 8¼ inches in diameter. Made by Kakiyemon at Nangawara, in the province of Hizen. Date, 1650.

No. 166. Plate, Imari porcelain.

Decorated with floral scroll design, and four Chinese letters in the center painted in blue under the glaze, fine white clay, 8½ inches in diameter. Made by Kakiyemon at Nangawara, in the province of Hizen. Mark, the character Kai, painted in blue under the glaze. Date, 1650.

No. 167. Sake Bottle, Imari porcelain.

With silver rim round the mouth, decorated with peony flowers and rocks painted in red, blue, green and yellow enamel colors over the glaze, fine white clay, 9½ inches in height. Made by Kakiyemon at Nangawara, in the province of Hizen. Date, 1650.

No. 168. Bowl, Imari porcelain.

Decorated with three coiled dragons in the inside and birds and flowers on the outside, painted in gold, red-and-green, blue-and-yellow enamels over the glaze, with chocolate glaze round the rim, fine white clay, 8¼ inches in diameter. Made by Kakiyemon at Nangawara, in the province of Hizen. Date, 1700.

No. 169. Bowl, square form, Imari porcelain.

Decorated with a floral design, painted in colors and enamels over the glaze, and with chocolate glaze round

the rim, fine white clay, 4½ inches in diameter. Made by Kakiyemon at Nangawara, in the province of Hizen. Mark, character "Fuku" (happiness), painted in dull red over the glaze. Date, 1700.

No. 170. Plate, Imari porcelain.

Decorated with landscape with two figures in the center surrounded by eight fan-shaped panels, each of which is decorated with flowers and figures painted in five enamel colors over the glaze, fine white clay, 12½ inches in diameter. Made by Kakiyemon at Nangawara, in the province of Hizen. Date, 1700.

No. 171. Incense Box, Imari porcelain.

Gourd shape, decorated with diapers and medallions, painted in blue under the glaze, made after the famous Shonsui incense box called "the Torisashi," fine white clay, 2 inches in height. Made at Arita, in the province of Hizen. Date, 1650.

No. 172. Bowl, Imari porcelain.

Decorated with diapers round the inner border, and with a dog foo in the center, painted in blue under the glaze, hard, coarse gray clay, 3¼ inches in diameter. Made at Arita, in the province of Hizen. Date, 1600.

Nabeshima Ware, Province of Hizen.

This is the name by which the ware made at the private kilns of Prince Nabeshima at Okawachi, in the province of Hizen, is known. Nabeshima ware is much finer in clay as well as workmanship than Imari or Arita ware, and is held in higher estimation by Japanese.

The factory or works were under the local government of the prince, and the product was placed at his disposal, its private sale being strictly prohibited.

The most of the pieces turned out at this factory were marked with a design around the base like the teeth of a comb, and this variety is known as the Kushide (the comb style).

Among many kinds of porcelains made here, the plain celadon and crackled celadon are especially admired by our connoisseurs. The plain celadons are lighter in tone than most of the Chinese celadons, and are often ornamented with a design in relief. The crackled

celadons are darker and richer in tone than the plain celadons, and have larger crackles showing blackish veins.

The enameled Nabeshima porcelains are also greatly admired for their highly artistic qualities. The distinguishing feature of the enameled Nabeshima is its red color, which is lighter red, more like orange-red, and the designs are generally very simple and refined.

No. 173. Rice Bowl, Nabeshima porcelain.

The outside covered with dark-brown glaze, and inside with the crackled gray glaze, and decorated with three medallions of flowers painted in blue under the glaze, hard white clay, 3 inches in height and 5 inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 174. Incense Burner, Nabeshima porcelain.

Dome-shaped, with cover and sides pierced through with Genji design, and decorated with floral design painted in enamel colors over the glaze, fine white clay, 4 inches in height. Made at Okawachi, in the province of Hizen. Date, 1820.

No. 175. Ash Bowl for smoker, cylindrical form, with cover, Nabeshima porcelain.

Decorated with delicately executed landscape, painted in blue under the glaze, fine white clay, 4 inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 176. Sake Bottle, with top, Nabeshima porcelain.

Decorated with chrysanthemums and other flowers, painted in blue under the glaze, fine white clay, 9½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1850.

No. 177. Incense Burner, Nabeshima porcelain.

Decorated with the Nabeshima crests surrounded by floral scroll, painted in gold over the glaze, fine white clay, 1¾ inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 178. Saucer, with raised base, Nabeshima porcelain.

Decorated with conventional waves, painted in blue under the glaze, with two fan-shaped spaces within which floral designs are painted in blue under and red

over the glaze, fine white clay, 4¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1830.

No. 179. Cup, Nabeshima porcelain.

Decorated with orchids, painted in red over and in blue under the glaze, fine white clay, 2½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 180. Cup, Nabeshima porcelain.

Decorated with flowers, painted in red over and in blue under the glaze, fine white clay, 2½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 181. Sake Cup, Nabeshima porcelain.

Decorated with plum flowers, painted in gold and red over and in blue under the glaze, fine white clay, 2¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 182. Sake Cup, Nabeshima porcelain.

Decorated with maple branches, painted in gold and red over and in blue under the glaze, fine white clay, 2½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

Nabeshima Ware.

No. 183. Saucer, Nabeshima porcelain.

Decorated with baskets and cherry flowers, painted in red over and in blue under the glaze, fine white clay, 6 inches in diameter. Made at Okawachi, in the province of Hizen. Comb mark. Date, 1800.

No. 184. Plate, Nabeshima porcelain.

Decorated with narcissus, painted in blue under the glaze, fine white clay, 8½ inches in diameter. Made at Okawachi, in the province of Hizen. Comb mark. Date, 1850.

No. 185. Bead, Nabeshima porcelain.

Decorated with floral scroll, painted in red over and in blue under the glaze, fine white clay, 1 inch in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 186. Netsuke, egg shape, Nabeshima porcelain.

Decorated with the dog foo and peony flower, painted in blue under the glaze, fine white clay, 2 inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1750.

Nabeshima Ware.

No. 187. Bowl, Nabeshima porcelain.

Decorated with wistaria, painted in blue under the glaze, fine white clay, 3 inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 188. Bowl, hexagon shape, Nabeshima porcelain.

Decorated with floral scroll, painted in blue under the glaze, fine white clay, 3 inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 189. Sake Cup, Nabeshima porcelain.

Decorated with a night scene, ducks flying in the moonlight over a field painted in blue under the glaze, fine white clay, 3 inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1850.

No. 190. Traveling Cups, nest of seven cups, Nabeshima porcelain.

Decorated with pine, plum and bamboo, painted in blue under the glaze, fine white clay. Made at Okawachi, in the province of Hizen. Date, 1800.

Nabeshima Ware.

No. 191. Water Jar, for writing desk, Nabeshima porcelain.

Decorated with chrysanthemums, painted in blue under the glaze, and with chrysanthemum flowers in relief round the mouth and the central opening under the glaze, fine white clay, 1¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 192. Writing-table Screen, Nabeshima porcelain.

Decorated with landscape, painted in blue under the glaze, fine white clay, 4¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 193. Writing-table Screen, Nabeshima porcelain.

Decorated with landscape, painted in blue under the glaze, and with dark purplish-blue border, fine white clay, 7 inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 194. Sake Cup, Nabeshima porcelain.

Decorated with bamboo, painted in blue under the glaze, fine white clay, 1 inch in height. Made at Okawachi, in the province of Hizen. Date, 1800.

Nabeshima Ware.

No. 195. Sake Cup, Nabeshima porcelain.

Decorated with birds, animals, fish, etc., painted in blue under the glaze, fine white clay, 2¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 196. Tea Cup, Nabeshima porcelain.

Decorated with cherry flowers, painted in blue under the glaze, fine white clay, 3½ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 197. Tea Bowl, Nabeshima porcelain.

Decorated with landscape, painted in blue under the grayish-white crackled glaze, fine white clay, 4¾ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 198. Cake Stand, Nabeshima porcelain.

Decorated with young pines and ferns, painted in blue under the pale-blue glaze, fine white clay, 8 inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 199. Plate, Nabeshima porcelain.

Decorated with birds on a branch of a tree by river, painted in blue under and in red-and-green, yellow-and-

black enamels over the glaze, fine white clay, 6 inches in diameter. Made at Okawachi, in the province of Hizen. Comb mark. Date, 1750.

No. 200. Plate, Nabeshima porcelain.

Decorated with cherry flowers and wheels, painted in blue under and in red and yellow and green enamels over the glaze, fine white clay, 6 inches in diameter. Made at Okawachi, in the province of Hizen. Comb mark. Date, 1800.

No. 201. Plate, Nabeshima porcelain.

Decorated with chrysanthemums, painted in blue under, and in red and yellow and green enamels over, the glaze, fine white clay, 8 inches in diameter. Made at Okawachi, in the province of Hizen. Comb mark. Date, 1800.

No. 202. Sake Bottle, Nabeshima porcelain.

Decorated with landscape in a medallion, painted in blue under the glaze, and covered with crackled celadon glaze, fine white clay, 9 inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

Nabeshima Ware.

No. 203. Ash Bowl for smoker, Nabeshima porcelain.

Decorated with white stripes and covered with rich celadon glaze, fine white clay, 3½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 204. Vase, trumpet-shape, Nabeshima porcelain.

Covered with rich celadon glaze, 9½ inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 205. Vase, Nabeshima porcelain.

Cylindrical form, with short small neck, covered with celadon glaze, fine white clay, 12 inches in height. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 206. Cake Stand, Nabeshima porcelain.

Decorated with flowers in the center, painted in red and yellow over the glaze, and with border of chrysanthemum in a conventional form in relief under the glaze, and covered with light celadon glaze, fine white clay, 11¼ inches in diameter. Made at Okawachi, in the province of Hizen. Date, 1800.

Minato Ware.

Kasama Ware, Province of Hitachi.

Kasama ware is made at Kasama, in the province of Hitachi. The products of this factory are not common, and show a great skill in workmanship. It is not known when it was established. There is another factory at Mito, in the same province, where several varieties of pottery are said to have been made.

No. 207. Sake Bottle, Kasama stoneware.

With narrow neck and swelling body, covered with a dark-brown glaze, with bluish-gray glaze running round the neck, dark-reddish clay, 8½ inches in height. Made at Kasama, in the province of Hitachi. Date, 1800.

Minato Ware, Province of Idsumi.

Minato ware is made at Minato, a village near Sakai, in the province of Idsumi, and it

is said that the factory was first established here many centuries ago. According to some antiquarians, Giyoki, who introduced the potter's wheel, worked at this factory, and gave the potters instructions in Keramic Art, but the best authorities seem to doubt this fact. The ash bowls made of soft and brittle clay were produced here during the Tensho period (1573–91), and they were used by the tea amateurs, and were much admired by them. Toward the latter part of the last century, a certain Kioto potter came to this place, and produced the thin glazed ware in imitation of the Cochin China pottery.

No. 208. Water Jar, Minato faïence.

Covered with a rich yellow glaze, fine soft yellowish-gray clay, 6½ inches in height. Made at Minato, in the province of Idsumi. Mark, Senshiu Sakai Hon Minato Yaki Kichiyemon, impressed (the original Minato ware made by Kichiyemon at Minato of Sakai in Idsumi). Date, 1800.

Idsumo Ware.

No. 209. Incense Box, turnip-form, Minato faïence.

The leaf covered with green glaze, and the body with white glaze, fine soft yellowish clay, 3 inches in length and 1 inch in width. Made at Minato, in the province of Idsumi. Mark, Minato, impressed. Date, 1750.

No. 210. Tea Bowl, Minato faïence.

Covered with an ashy black glaze, fine soft yellowish-gray clay, 5 inches in diameter. Made at Minato, in the province of Idsumi. Mark, Minato, impressed. Date, 1750.

Idsumo Ware, Province of Idsumo.

Under the name of Idsumo ware we include Giozan ware and Fujina ware. Giozan ware was made at Giozan in Matsuye, where a kiln was erected by Kurasaki Gonbei, and his pupil Kada Hanroku, who were called from Hagi in Nagato by the Lord of Idsumo in the fifth year of Yenpo, 1677.

Idsumo Ware.

The early examples of Giozan ware are difficult to distinguish from Hagi wares, for the clay and glaze brought over by the two potters were used in making pottery, and there are many connoisseurs who mistake the early Idsumo for the old Hagi ware.

The kiln was closed for several years since the death of Gonbei in 1694, and was reopened by Nagaoka Jiuzayemon in the first year of Kioho, 1716. In 1758 (the sixth year of Horeki), Tsuchiya Zenshiro enlarged the kiln and gave the name of Fujina to his productions. He marked his wares with a stamp of letter Zen in hexagon. Zenshiro was a skilful potter, and besides having an artistic patron in Fumai, the Lord of Idsumo, who was the greatest art connoisseur of his time, he was enabled to display his talent to its full extent.

Among the later productions of Idsumo kiln, we have to notice those beautiful pieces decorated in enamels over the rich yellow glaze; always graceful in form and highly artistic in design.

Idsumo Ware.

No. 211. Tea Bowl, Idsumo faïence.

Covered with a brilliant yellow crackled glaze, soft fine gray clay, 4 inches in diameter. Made at Matsuye, in the province of Idsumo. Date, 1870.

No. 212. Tea Bowl, Idsumo faïence.

Covered with gray glaze, and decorated with flowers painted in colors over the glaze, fine grayish-brown clay, 4 inches in diameter. Made at Matsuye, in the province of Idsumo. Date, 1800.

No. 213. Plate, square shape, made in imitation of basket work, Idsumo faïence.

Covered with yellowish-brown glaze in the center, and green glaze round the border, and decorated with relief design of bamboo basket work under the glaze, hard, fine gray clay, 6½ inches square. Made at Fujina, in the province of Idsumo. Mark, Ki, impressed. Date, 1800.

No. 214. Saucer, Idsumo faïence.

Covered with gray glaze, and decorated with a sketchy design of a bridge and birds painted in blue under the glaze, hard, fine gray clay, 5¼ inches in diameter. Made at Fujina, in the province of Idsumo. Date, 1850.

No. 215. Plate, shell-shape, Idsumo faïence.

Covered with green-and-yellow glaze, fine, hard gray clay, 7½ inches in diameter. Mark, Ki, impressed. Date, 1800.

No. 216. Tea Jar, gourd-shape, Idsumo faïence.

Covered with rich chocolate glaze, soft, fine gray clay, 2½ inches in height. Made at Matsuye, in the province of Idsumo. Mark, thread lines. Date, 1800.

No. 217. Tea Jar, Idsumo faïence.

Covered with yellow-and-brown glaze, gray clay, 3½ inches in height. Mark, thread lines. Date, 1800.

No. 218. Tea Jar, Idsumo faïence.

Covered with a brilliant purplish-brown glaze, fine bluish-gray clay, 3½ inches in height. Made at Giozan, in the province of Idsumo. Date, 1750.

No. 219. Tea Jar, Idsumo faïence.

Covered with yellowish-brown glaze, reddish-gray clay, 2½ inches in height. Made at Fujina, in the province of Idsumo. Mark, thread lines. Date, 1750.

Banko Ware.

No. 220. Tea Jar, Idsumo faïence.

Covered with a brilliant yellowish-brown glaze, soft gray clay, 4½ inches in height. Made at Fujina, in the province of Idsumo. Mark, thread lines. Date, 1850.

No. 221. Vase with two ears, Idsumo faïence.

Covered with a rich dark-brown glaze, mixed with white streaks, fine brownish-gray clay, 9½ inches in height. Made at Giozan, in the province of Idsumo. Date, 1750.

No. 222. Tea Bowl, Idsumo faïence.

Covered inside with finely crackled creamy glaze, and outside with finely crackled mustard glaze, fine gray clay, 6 inches in diameter. Made at Giozan, in the province of Idsumo: Date, 1700.

Banko Ware, Province of Ise.

Banko ware is said to have been first made by Numanami Gozayemon, a wealthy merchant and an amateur in the tea ceremony, at his kiln in Ofuke, a small village in the

province of Ise, during Genbum period 1736–1740. He was very skilful in making the Raku ware, and wonderfully clever in making copies of old Cochin china and old Dutch wares.

Being an amateur potter, he was not in the habit of selling his wares, but it is said that he used to give away whenever his friends admired and wanted his ware. He was summoned to Yedo (Tokio of our time) by the Shogun's government in the sixth year of Tenmei (1786), where he took up his residence in Kommemura, and devoted himself exclusively to making pottery. He marked his wares with the stamp of Banko, which was taken from an old Chinese quotation, Banko Fuyeki (unchangeable forever).

He learned the secret of using Chinese enamel colors from Nakazawa Namiyemon during Anyei period, 1772–80. His wares were much admired, and are greatly valued. His productions are known as old Banko. He did not transmit his art to his descendants.

About a century later Mori Yusetsu, whose father was a waste-paper buyer, found among some waste paper, the receipts for glazes used by the old Banko, and this discovery influenced him to become a potter himself, in order to preserve the above receipts from being lost to the world. He worked very hard at first, day and night, and succeeded in his work. He was the first potter in Japan who made tea pots with molds after Chinese Baccara ware. He received permission in the second year of Tempo (1831), from a grandson of Gozayemon, to use the stamp of Banko for his wares, and from that time he used that mark for his wares as well as that of Banko Yusetsu. His tea pots are thinner than the Chinese originals, and more artistic in every way. His brother Fuyeki, whose common name was Yohei, was also a good potter, and his wares are signed with the stamp of Banko Fuyeki. The handles of Yusetsu's tea pots are square-shaped, and those of his brother round-shaped.

Takegawa Chikusai, a relative of Gozayemon, opened a kiln at Isawa, his native village, since Gozayemon's death, and made some tolerably good pottery mostly with the materials left by Gozayemon. Some of the productions of his kiln are marked with the Banko stamp, and some with that of Isawa.

Banko ware of the present day is mostly made at Yokkaichi, a seaport town in Ise, and only a small proportion is made at Kuwana.

No. 223. Sake Bottle, Banko faïence.

Covered with green, purple, and white glaze, and decorated with incised design of the sacred ball and flower under the glaze, reddish-brown clay, 8¾ inches in height. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1750.

No. 224. Bowl, Banko faïence.

Covered with rich dark-brown glaze, and decorated with flying storks, painted in black, red, and white enamels over the glaze, reddish-brown clay, 5 inches in diameter. Made at Kuwana, in the province of Ise. Mark, Nippon Yusetsu, impressed. Date, 1850.

No. 225. Sake Decanter, Banko faïence.

Covered with dark-brown glaze, and decorated with flying storks and floral medallions in relief under the glaze, dark-brown clay, 7 inches in height. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1850.

No. 226. Tea Bowl, Banko faïence.

Covered with pinkish-clay crackled glaze, decorated with birds and flowers, roughly painted in red and green under the glaze, pinkish-gray clay, 3¾ inches in diameter. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1750.

No. 227. Sake Bottle, Banko faïence.

Covered with tea-color glaze over the top and base, with gray glaze in the middle, and decorated with flowers painted in green, white, and yellow enamels over the glaze, with the red bands above and below, reddish-gray clay, 9 inches in height. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1750.

No. 228. Tea Cup, Banko faïence.

Decorated with flowers painted in green, pink, white, and yellow enamels on the unglazed surface, and covered with creamy-white glaze in the inside, reddish clay, 2¼ inches in diameter. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1850.

No. 229. Sake Decanter, Banko faïence.

Annular in form with a short neck, decorated with cherry flowers painted in red, white, and yellow enamels, and gourd vine with a gourd painted in green, white, and yellow enamels over the unglazed surface, reddish-brown clay, 8¾ inches in height. Made at Kuwana, in the province of Ise. Mark, Yusetsu, impressed. Date, 1850.

No. 230. Fire Bowl, for smoker, Banko faïence.

Covered with bluish-green glaze, finely crackled and decorated with scattered medallions painted in black, blue, green, pink, red, white, and yellow enamels, reddish-gray clay, 4¼ inches in height. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1850.

No. 231. Tea Bowl, Banko faïence.

Covered with rich dark-brown mustard glaze, and gilded inside, reddish-gray clay, 5¼ inches in diameter, Made at Kuwana, in the province of Ise. Mark, Banko. impressed. Date, 1750.

No. 232. Tea Jar, Banko faïence.

Covered with iron-rust glaze, gray clay, 2¼ inches in height. Made at Isawa, in the province of Ise. Mark, Isawa, impressed. Date, 1850.

No. 233. Sake Bottle, Banko faïence.

The body of the bottle covered with crackled green glaze, and the neck with creamy crackled glaze, decorated with conventional Greek fret, and wave designs in red over the glaze, fine reddish-gray clay, 6½ inches in height. Made at Isawa, in the province of Ise. Mark, Anto, impressed. Date, 1830.

No. 234. Cake Plate, square shape, with the corners taken off, Banko faïence.

Covered with rich green glaze, and decorated with a chrysanthemum flower in a corner, painted in purple enamel, fine white clay, 6 inches in diameter. Made at Isawa, in the province of Ise. Mark, Anto, impressed. Date, 1830.

No. 235. Writing-brush Stand, square shape, slightly tapering toward the bottom, Banko faïence.

Covered with cracked gray glaze, with splashes of light-brown, dark-gray clay, 4 inches in height. Made at Isawa, in the province of Ise. Mark, Anto, impressed. Date, 1870.

No. 236. Water Pot, Banko faïence.

Covered with pinkish-gray glaze, finely crackled and decorated with autumn flowers and grasses, painted in

colored enamels, and silver over the glaze, fine gray clay, 6 inches in height. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1850.

No. 236A. Tea Bowl, Banko faïence.

Covered with crackled gray glaze on the outside, and with crackled green glaze inside, and decorated with circular lines painted in red over the glaze, fine gray clay, 4½ inches in height, and 3¾ inches in diameter. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1800.

Iga Ware, Province of Iga.

This ware is made at Marubashira, in the province of Iga, and it is said that some pottery was made here as early as Kenbu period (1334–37), but the early productions were common household articles, and it is only since the time of the great Yenshiu, who instructed some potters here to make some tea bowls, etc., for him, that any artistic pieces were made at this factory.

Those specimens made under Yenshiu's instructions are known as Yenshiu Iga, and are much admired by Japanese connoisseurs.

Another variety of Iga ware, known as Todo Iga, was made by the order of Prince Todo, the Lord of Iga, and the specimens of this variety are also held in high estimation.

Iga ware in general resembles that of Shigaraki of Omi so closely that many mistake one for the other. But there is a difference. Iga ware is made of a harder and heavier clay than Shigaraki. There is also a peculiar yellow glaze used in Iga, which does not appear in Shigaraki ware. Of many Iga potters, Shinjiro, who marked his ware with the character of Shin in the running style, is the most noted artist, and his pieces are much valued.

No. 237. Tea Jar, Iga stoneware.

Covered with a brilliant yellowish-brown glaze, hard, sandy red clay, 3 inches in height. Made at Marubashira, in the province of Iga. Mark, thread lines. Date, 1650.

Soma Ware.

No. 238. Tea Jar, Iga stoneware.

Covered with a pale grayish-blue glaze, hard, sandy gray clay, 3¼ inches in height. Made at Marubashira, in the province of Iga. Date, 1850.

No. 239. Tea Bowl, Iga stoneware.

Covered with a pale, purplish-gray glaze, hard, sandy dark-gray clay, 4 inches in diameter. Made at Marubashira, in the province of Iga. Mark, Kio, impressed. Date, 1700.

Soma Ware, Province of Iwaki.

Soma ware, so called after the family name of a daimio of the province of Iwaki, was first made at the factory situated in Nakamura during the Keian period, 1648–51. The ware is generally made of a hard clay, and thinly glazed, showing small black specks. The earliest specimens are undecorated, but the earlier ones are often decorated with the design of a galloping horse, after the drawing by Kano Naonobu, one of the distinguished

artists of the famous Kano school, which was especially painted for Prince Soma by Naonobu at his request. Sometimes a circular device of nine balls, the family crest of Soma, is added to the above design. Of other varieties of its products, that of the granulated glaze ought to be mentioned as a favorite of this factory.

No. 240. Tea Bowl, Soma stoneware.

The outside covered with a dull gray glaze, and decorated with a galloping horse, painted in brown, and the inside covered with a crackled celadon glaze, sandy gray clay, 4½ inches in diameter, and 3 inches in height. Made at Nakamura, in the province of Iwaki. Date, 1800.

No. 241. Tea Bowl, Soma stoneware.

Covered with bluish-gray glaze, over which a bluish-brown glaze is applied round the rim, and decorated with a tethered horse on the outside, and a galloping horse in the center in relief, sandy gray clay, 4 inches in diameter, and 3½ inches in height. Made at Nakamura, in the province of Iwaki. Mark, Soma, impressed. Date, 1850.

Soma Ware.

No. 242. Sake Bottle, gourd-shape, Soma stoneware.

Covered with a gray glaze, and decorated with five galloping horses, painted in brown, and with a reddish-brown glaze running from the mouth, sandy gray clay, 10¼ inches in height. Made at Nakamura, in the province of Iwaki. Date, 1800.

No. 243. Small Bottle, gourd-shape, Soma stoneware.

The upper part covered with a dark-brown glaze, and the lower part with the brown granulated glaze, hard gray clay, 3¼ inches in height. Made at Nakamura, in the province of Iwaki. Date, 1800.

No. 244. Vase, cylindrical in shape, Soma stoneware.

Covered with a deep greenish-gray glaze, with reddish streaks round the mouth, and decorated with sea-shells in high relief, covered with a dull-red glaze, and the sea water inlaid with white, sandy gray clay, 10¾ inches in height. Made at Nakamura, in the province of Iwaki. Date, 1850.

Matsuyama Ware.

No. 245. Vase, cylindrical in shape, with a short spreading mouth, Soma stoneware.

Covered with a rose glaze with black speckles, reddish-gray clay, 11 inches in height. Made at Nakamura, in the province of Iwaki. Date, 1800.

Matsuyama Ware, Province of Iyo.

Matsuyama ware is made at Matsuyama, in the province of Iyo, and the older specimens look like Akahada ware. It has usually the impressed mark of Suyehiroyama. Lately beautiful ivory-white porcelain is made in this province.

No. 246. Tea Bowl, Matsuyama stoneware.

Covered with green, mustard and gray glazes thickly applied, sandy gray clay, 5 inches in diameter, and 2¼ inches in height. Made at Matsuyama, in the province of Iyo. Mark, Suyehiroyoma. Date, 1800.

Ohi Ware, Province of Kaga.

Ohi ware is one of Raku wares made at Ohi, in the province of Kaga. The factory was built during the Tenwa period (1681–83), by Chozayemon, a brother of Raku Kichizayemon (Ichinu), fourth of the famous Raku family of Kioto. The products of this factory are mostly tea bowls, tea jars, etc., made for the use of the tea clubs. It is made of a little harder and finer clay than other Raku wares, and covered with a yellowish-red glaze, having Ame-like appearance, and it is commonly known as the Ohi Ame glaze. It is held in a high estimation by the tea amateurs. The older specimens are often marked with a spiral incised under the glaze, but since the time of the fourth Chozayemon they are marked with Ohi seal, stamped. There are several kilns in the village now, and they are mostly engaged in making ordinary domestic wares.

No. 247. Tea Bowl, Ohi faïence.

Covered with a reddish-brown glaze, and decorated with a spiral mark, soft reddish-gray clay, 4½ inches in diameter, and 3¼ inches in height. Made by Chozayemon at Ohi, in the province of Kaga. Date, 1700.

No. 248. Tea Bowl, Ohi faïence.

Covered with a yellowish-red glaze, and decorated with a spiral mark, soft reddish-gray clay, 4¼ inches in diameter, and 3 inches in height. Made by Chozayemon at Ohi, in the province of Kaga. Date, 1700.

No. 249. Tea Bowl, Ohi faïence.

Covered with thick flambé glaze of white and green over thin red glaze, fine soft reddish clay, 5¼ inches in diameter, and 3¼ inches in height. Made at Ohi, in the province of Kaga. Date, 1750.

No. 250. Tea Bowl, Ohi faïence.

Covered with rich brown glaze, fine soft gray clay, 5 inches in diameter, and 3 inches in height. Made at Ohi, in the province of Kaga. Date, 1800.

Kutani Ware.

No. 251. Plate, leaf-shape, Ohi faïence.

Covered with reddish-yellow glaze, and decorated with purplish-black splashes, soft reddish clay, 4 by 8 inches. Made at Ohi, in the province of Kaga. Mark, Ohi. Date, 1800.

Kutani Ware, Province of Kaga.

Kutani ware, or Kaga ware, as it is commonly called, is either the porcelain or pottery produced at Kutani factory in the village of Kutani, in the province of Kaga.

This factory was established during the Kwanyei period (1624–42), by Tamura Gonzayemon under instructions from Lord Mayeda, the chief of the Castle of Daishoji in Kaga, and tea bowls, jars, etc., were made after the Seto method.

The porcelains made after the same method as that of Arita, were first produced here by Goto Saijiro, the famous Kutani potter, after his return from Hizen about 1650. He was

sent to Hizen by Lord Mayeda to learn the secret process of porcelain-making and enamel painting, and he succeeded in doing this by becoming one of the workmen of Kakiyemon, the famous potter of Nangawara, and by marrying his daughter, thus persuading Kakiyemon that he intended to settle and live in this place for life.

After his return, Kutani ware was much improved, and in addition the celebrated artist Kusumi Morikage, who came to Kaga about this time, gave designs for decorating porcelain and pottery, and since this Kutani ware has been much admired.

The pieces decorated with his designs are known as Morikage designs, and are greatly prized for the beauty of the outlines and the artistic treatment of colors.

Kutani ware decorated in gold and red, much admired by some in America and Europe, is comparatively modern, as the first specimens of this were produced in 1814 by Hachiroyemon, a potter who worked at the new factory

in Yamashiromura, a neighboring village of Kutani.

For this reason, the new style here described came to be known as Hachiroye Kinran, and for a time attracted a good deal of attention, but it is not valued as much as the older specimens.

Yeiraku Zengoro (the third), known as Wazen, the famous Kioto potter, visited the Kutani factory in 1858, where he was invited by two fellow-artists of that place who desired him to settle down in the village to pursue his artistic occupation, but owing to some circumstance he made a short stay, and returned to his native city of Kioto.

A few specimens made by him during his stay here are greatly prized by our collectors, as they are very rare and interesting, being different from his works made in Kioto and other places.

Besides those already mentioned, I must not fail to mention the potters Sosentei Ichizo, Shozo, and Tomozo, whose productions are

much admired for their artistic as well as technical excellence.

There are two kinds of clay used in Kutani ware. The porcelain is usually coarser than that of Arita, and the glaze is rather opaque and heavy in appearance.

The faïence is much softer, though coarser than that of Satsuma or even Kioto, and the glaze is not as fine as either of them.

No. 252. Bowl, Kutani porcelain.

Decorated with red, silver and gold strips, painted over the white glaze, fine white clay, 8¾ inches in diameter, and 2½ inches in height. Made at Kutani, in the province of Kaga. Date, 1850.

No. 253. Covered Bowl, Kutani porcelain.

Decorated with brocade design, painted in blue under the glaze, and in gold and red over the glaze, reddish-gray clay, 5½ inches in diameter, and 4 inches in height. Made at Kutani, in the province of Kaga. Mark, Nanka Kutani sei (made at Kutani, in southern Kaga), painted in blue under the glaze. Date, 1850.

No. 254. Vase, Kutani porcelain.

Decorated with a bronze pattern with two Chinese characters in circles, which express the wish "May you enjoy long life," painted in blue under the glaze, fine white clay, 15 inches in height, and 5¼ inches in diameter. Made at Kutani, in the province of Kaga. Mark, Kayo Kutani Kankwado sei, painted in blue under the glaze. Date, 1850.

No. 255. Bowl, Kutani porcelain.

Decorated with a Howo and Shishi design, painted with the colored enamels and gold over the glaze, and in blue under the glaze, hard gray clay, 7 inches in diameter, 3½ inches in height. Made by Yeiraku at Kutani, in the province of Kaga. Mark, Kutani oite Yeiraku Tsukuru (made by Yeiraku at Kutani), painted in black enamel over the glaze. Date, 1858.

No. 256. Bowl, Kutani porcelain.

Decorated with a plum tree painted in brown and silver, and with border decoration of brocade pattern painted in gold and silver, fine white clay, 4 inches in diameter, and 2½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 257. Water Jar, Kutani porcelain.

Decorated with landscape, painted in colored enamels over the glaze, fine white clay, 8 inches in height, and 7½ inches in diameter. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1700.

No. 258. Incense Burner, square shape, Kutani porcelain.

Decorated with four medallions with landscape and floral designs painted in red, yellow, and green enamels over the glaze, fine white clay, 2 inches in diameter and height. Made at Kutani, in the province of Kaga. Date, 1800.

No. 259. Sake Bottle, ring-shape, Kutani porcelain.

Decorated with Wistaria flowers and leaves in green-and-purple enamels, and ornamented with delicate traceries in dull red, white clay, 7½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 260. Sake Bottle, with swelling body and narrow neck, Kutani porcelain.

Decorated with various decorated strips, painted in red, green, and yellow enamels over the glaze, fine white clay, 10 inches in height. Made at Kutani, in the province of Kaga. Date, 1700.

Kutani Ware.

No. 261. Incense Box, square shape, Kutani porcelain.

Decorated with brocade design, painted in gold, green, and red over the glaze, fine white clay, 1 ⅓ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1850.

No. 262. Incense Box, gourd-shape, Kutani porcelain.

Decorated with landscape, painted in green, purple, yellow, and red enamels over the glaze, fine white clay, 2½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 263. Incense Burner, square shape, Kutani porcelain.

Decorated with four panels, with figure painted in colored enamels, and with fine diaper border decoration, fine white clay, 3 inches in height, and 2½ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1800.

No. 264. Tea Jar, cylindrical shape, Kutani porcelain.

Decorated with bamboo, pine, and plum design, and ornamented with irregular bands of diapers, painted in

green, purple, and red enamels over the glaze, fine white clay, 3 inches in height, and 2½ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1750.

No. 265. Incense Burner, rectangular shape, Kutani porcelain.

Decorated with bamboo, pine, and plum design, painted in red, green, and purple enamels, and ornamented with red-and-white square pattern border decoration, fine white clay, 2¾ by 2¼ inches. Made at Kutani, in the province of Kaga. Date, 1750.

No. 266. Tea Bowl, Kutani porcelain.

Decorated with peony flowers and butterflies, painted in red, blue, green, and yellow enamels over the crackled glaze, fine white clay, 3¼ inches in diameter, and 2¼ inches in height. Made at Kutani, in the province of Kaga. Mark, Kutani, painted. Date, 1850.

No. 267. Incense Box, square shape, Kutani porcelain.

Decorated with minutely painted landscape in black, purple, and yellow enamels over the glaze, fine white clay, 2 inches square. Made at Kutani, in the province of Kaga. Mark, Bunsei Fuku. Date, 1820.

No. 268. Tea Jar, Kutani porcelain.

Decorated with water-mark, painted in silver over the red-white clay, 3 inches in height. Made at Kutani, in the province of Kaga. Mark, thread lines. Date, 1850.

No. 269. Rice Bowl, Kutani porcelain.

Decorated with two crests of Prince of Kaga in silver on the fine circular decoration, painted in red over the glaze, fine white clay, 4 inches in diameter. Made at Kutani, in the province of Kaga. Date, 1800.

No. 270. Incense Burner, Kutani porcelain.

Decorated with a dragon rising out of the sea, painted in gold and silver on the enameled red ground, fine white clay, 3 inches in height and diameter. Made at Kutani, in the province of Kaga. Date, 1850.

No. 271. Bowl, Kutani porcelain.

Decorated with peony flowers, painted in purple and yellow enamels over the glaze, and ornamented with conventional cloud design, fine white clay, 5 inches in diameter, and 4½ inches in height. Made at Kutani, in the province of Kaga. Mark, Fuku and Kasui. Date, 1850.

No. 272. Sake Decanter, hexagon shape with rounded narrow neck, Kutani porcelain.

The upper part decorated with coiled dragons, painted in light red on the darker red ground, with floral scrolls in gold, the body decorated with diapers in black, green, and yellow enamels, the base with a scroll design in black and blue, fine white clay, 5¾ inches in height. Made at Kutani, in the province of Kaga. Mark, Shoreido Kichizo Sei, with a seal of Tozan. Date, 1850.

No. 273. Saucer, Kutani porcelain.

Decorated with a melon, painted in black and yellow enamels, and leaves in black, purple, and green enamels in the center, and with a band of purple with black strips round the upper edge, hard reddish clay, 4½ inches in diameter. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1750.

No. 274. Incense Box, Kutani porcelain.

The cover decorated with a floral scroll, painted in black, blue, purple, and yellow enamels surrounded by a blue border, and the body with a rich green enamel ornamented by black diapers, reddish clay, 2¾ inches in diameter, and 1¼ inches in height. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1800.

No. 275. Sake Cup, Kutani porcelain.

The outside decorated with four maple-leaves, painted in purple and yellow enamels, with the space between decorated with black strips on green ground, and the inside with a band of green with black strips, white clay, 2½ inches in diameter, and 1½ inches in height. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1800.

No. 276. Bowl, Kutani porcelain.

The outside decorated with peony floral scroll in black, green, and purple enamels on yellow ground with small black dots, the top and base with black and green bands of diapers, the inside with peony flowers painted in black, green, and purple enamels in the center with black, green, and purple enamels round the upper edge, fine white clay, 5½ inches in diameter, and 2½ inches in height. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1800.

No. 277. Incense Burner, with silver top, square shape, Kutani porcelain.

Decorated with six medallions with floral designs and landscapes, painted in colored enamels and surrounded with diapers of dark red, fine white clay, 3½ inches in height, and 3½ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1750.

No. 278. Bowl, Kutani stoneware.

The outside decorated with peony flowers and Shishi dog foo, painted in black, blue, green, red, and yellow enamels, and the inside with a floral design painted in gold and colored enamels in the center with a band of diapers painted in colored enamels, soft white clay, 6½ inches in diameter, and 4 inches in height. Made at Kutani, in the province of Kaga. Mark, Kutani, painted in red. Date, 1850.

No. 279. Fire Bowl, Kutani stoneware.

Decorated with green, purple, and yellow flambé glaze, soft white clay, 4½ inches in diameter, and 3 inches in height. Made at Kutani, in the province of Kaga. Date, 1800.

No. 280. Sake Cup, Kutani porcelain.

Decorated with a landscape in medallion in the center, painted in gold and red, and with floral scrolls painted in gold and red on the sides, fine white clay, 2½ inches in diameter, and 1¼ inches in height. Made at Kutani, in the province of Kaga. Mark, Kutani, impressed. Date, 1850.

No. 281. Fire Bowl, Kutani porcelain.

Covered with a dark mustard glaze, and decorated with peony flowers painted in green and purple enamels, fine white clay, 3½ inches in height, and 5½ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1750.

No. 282. Sake Bottle, with swelling body and narrow neck, Kutani porcelain.

Decorated with peony flowers above a trellis-work, painted in black, green, red, and yellow enamels, and with bands of different colors round the neck, white clay, 9½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 283. Covered Jar, Kutani porcelain.

Decorated with four panels, with floral designs painted in colored enamels, and surrounded by floral scroll painted in colored enamels, white clay, 11½ inches in height. Made at Kutani, in the province of Kaga. Date, 1700.

No. 284. Saucer, Kutani porcelain.

Decorated with a landscape in the center, painted in black, blue, green, purple, and yellow enamels, and with grape-vines for the border, fine white clay, 7 inches long, and 3½ inches wide. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1750.

No. 285. Sake Bottle, Kutani porcelain.

Decorated with various medallions of flowers and crests surrounded by scroll design, painted in colored enamels, white clay, 11½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 286. Sake Bottle, with long narrow neck and swelling body, Kutani porcelain.

Decorated with medallions of flowers and crests, painted in colored enamels, white clay, 10½ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

No. 287. Sake Bottle, gourd-shape, Kutani porcelain.

Decorated with peony flowers, painted in black, green, and purple enamels on yellow ground with a diaper, white clay, 8½ inches in height. Made at Kutani, in the province of Kaga. Mark, Fuku. Date, 1800.

No. 288. Sake Bottle, gourd-shape, Kutani porcelain.

Decorated with black scrollwork, and covered with a rich green glaze, white clay, 8¾ inches in height. Made at Kutani, in the province of Kaga. Date, 1750.

Ota Ware.

No. 289. Plate, Kutani porcelain.

Decorated with a plum-tree by the fence with two birds, painted in colored enamels, fine white clay, 8½ inches in diameter. Made at Kutani, in the province of Kaga. Date, 1700.

Ota Ware, Province of Kii.

Ota ware was made at Ota, a village in the district of Nakusa, in the province of Kii, and was established at about the same time as Meppo-Dani factory. The older specimens resemble Meppo ware, and the later ones are made after Kairakuyen ware. The wares with flambé glaze were also made here. This factory was closed a few years ago.

Meppo-Dani Ware, Province of Kii.

The ware known by this name was made at the factory located in Meppo-Dani, in Wakayama, which is said to have been opened

toward the end of the last century. The famous potter of this place was Zuishi, a pupil of Mokubei, the great Kioto potter. He was especially celebrated for his celadon ware, although he produced many kinds of porcelains and pottery.

His wares are usually marked with the stamp of Zuishi, and sometimes he incised his name. This factory was closed about twenty years ago.

Kairakuyen Ware, Province of Kii.

The private factory established by Prince Tokugawa in his garden at Nishihama of Wakayama, was opened during the Bunkwa period (1804–17), and in 1827 Yeiraku Hozen, a famous Kioto potter, was sent for by him to work for him at the factory.

He produced here for the prince those beautiful wares glazed with the purple, yellow, and

blue glazes, after the celebrated Cochin China ware, in porcelains as well as faïence. The ware made here is known as the garden ware of Kishiu, but sometimes it is also called Kairakuyen ware, from the name of the garden in which the factory was situated. It is generally marked with the impressed mark of Kairakuyen, and those pieces made by Yeiraku Hozen are marked with the impressed mark of Kahin Shiriu and Yeiraku. The seal Kahin Shiriu, made of solid gold, and that of Yeiraku, of solid silver, were presented to him by the prince. The factory was closed in 1844 on the death of the prince. After its closing a factory was opened at Otokoyama during the Kayei period, 1848–53. The wares similar to Kairakuyen and blue and white porcelains have since then been produced. The products of this factory are marked Nanki Otokoyama. Another factory was established in 1871 at Wakayama, where the wares after Kairakuyen style were made, but it was given up after a short time.

Kairakuyen Ware.

No. 290. Bowl, with spreading mouth, Kairakuyen faïence.

The body decorated with pine-trees and mountains in relief, the pines painted in green and purple, and the mountains in blue on yellow ground, and the base covered with purple glaze with inside gilded, fine soft white clay, 7¼ inches in diameter, and 6½ inches in height. Made at Kairakuyen, in the province of Kii. Mark, Kairakuyen, impressed. Date, 1830.

No. 291. Bowl, Kairakuyen porcelain.

Covered with a rich green glaze, and decorated with the phœnix and clouds in relief on the outside, and with incised floral design inside, fine white clay, 6¾ inches in height. Made by Yeiraku at Kairakuyen, in the province of Kii. Mark, Yeiraku, impressed. Date, 1830.

No. 292. Sake Bottle, Kairakuyen porcelain.

Decorated with ribbed circular lines whose edges are green and hollows golden, white clay, 4½ inches in height. Made by Yeiraku at Kairakuyen, in the province of Kii. Mark, Yeiraku, impressed. Date, 1830.

Kairakuyen Ware.

No. 293. Incense Burner, Kairakuyen faïence.

With a top made in form of chrysanthemum, and with two handles on the sides, covered with rich purple glaze, the hollow parts of the chrysanthemum gilded, and with the incised band of archaic letter "ten thousand" incised, soft fine clay, 4½ inches in height. Made by Yeiraku, impressed. Date, 1830.

No. 294. Incense Box, in form of chrysanthemum, Kairakuyen faïence.

The petals in white on the gilded ground, porous soft reddish clay, 3 inches in diameter. Made by Yeiraku at Kairakuyen, in the province of Kii. Mark, Yeiraku and Kahin Shiriu, impressed. Date, 1830.

No. 295. Hanging Vase, Kairakuyen faïence.

Decorated with archaic designs, with medallions of Chinese character of long life in relief in turquoise blue on rich purple ground, fine soft gray clay, 6¾ inches in height. Made at Kairakuyen, in the province of Kii. Mark, Kairakuyen Sei, impressed. Date, 1830.

Kairakuyen Ware.

No. 296. Sake Bottle, gourd-shape, Kairakuyen porcelain.

Decorated with gourd-leaves and vines in relief, the leaves covered with light green, and vines with white glaze on the yellow ground, fine white clay, 7 inches in height. Made at Kairakuyen, in the province of Kii. Mark, Kairakuyen Sei, impressed. Date, 1830.

No. 297. Tea Jar, Kairakuyen faïence.

With ivory top covered with a mixed glaze of blue, purple, and gray, fine gray clay, 4½ inches in height. Made at Kairakuyen, in the province of Kii. Date, 1830.

No. 298. Sake Bottle, globular form, with narrow short neck, Kairakuyen faïence.

Covered with thick fine crackled green glaze, with a patch of purple round the neck, fine yellowish-gray clay, 5 inches in height. Made at Kairakuyen, in the province of Kii. Date, 1830.

No. 299. Vase, Kairakuyen porcelain.

Covered with beautiful purple and turquoise blue running glaze, the mouth ornamented with silver mounting, fine white clay, 9½ inches in height. Made at Kairakuyen, in the province of Kii. Date, 1830.

No. 300. Incense Box, Meppo-Dani porcelain.

Hexagon shape, the top decorated with the sun coming out of the sea, the sun in golden-brown glaze, and the sea in green, and the sides with brocade designs in dull red and dark brown, reddish-gray clay, 4 inches in diameter, 2½ inches in height. Made by Zuishi at Meppo-Dani, in the province of Kii. Mark, Zuishi, incised. Date, 1800.

No. 301. Vase, Otokoyama porcelain.

Decorated with an archaic design in relief in green on yellow ground, white clay, 9½ inches in height. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted in blue. Date, 1850.

No. 302. Vase, Otokoyama porcelain.

Decorated with grass scrolls in blue on dark ground, white clay, 4½ inches in height. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted in blue. Date, 1850.

Yedo Banko Ware.

No. 303. Incense Box, in shape of dog foo, Otokoyama porcelain.

Covered with green glaze, white clay, 3 inches long and 2 inches wide. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted in blue. Date, 1850.

No. 304. Vase, Otokoyama porcelain.

Decorated with brocade design painted in blue under the glaze, white clay, 6 inches in height. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted in blue. Date, 1850.

Yedo Banko Ware, Province of Musashi.

The first Keramic factory in Yedo (Tokio of our time) is said to have been established about 1630 at Akakusa, now famous for the temple of Kwannon, by the order of the third Shogun Iyemitsu, and the potters who worked here were especially brought on from

Takahara factory of Settsu. The wares produced here were of the same style as those of Takahara. This factory enjoyed only a very short existence, and its specimens are very scarce.

The second in its chronological order, but the first in importance, is the Yedo Banko ware, which was produced at a factory in Kommemura, which was erected by Banko, the famous Ise potter, who came to Yedo during Horeki period (1751–63) by the special order from the Shogun's government; but it was closed on his return to Kuwana in 1786.

Imado Ware, Province of Musashi.

According to some authorities Imado factory was established during the Tensho period (1573–91), and some tiles and common earthen wares were made.

During the Teikio period (1684–87) Shirai Hanhichi, a potter of Imado, first produced

the fire braziers and other earthen wares used for tea ceremony, and he was followed afterward by other potters.

Hanhichi the second was the first Imado potter who applied the glaze to its pottery, which was made after the Raku ware style.

Kenya Ware, Province of Musashi.

Kenya ware was made by Miura Kenya, a native of Kioto, who settled at Asakusa of Tokio in the beginning of the Tempo period, 1830–43. He was a great admirer of Kenzan and Haritsu (sometimes known as Ritsuo). His earliest specimens were made about 1835, and they closely resemble Kenzan's works ; but some works are made after Haritsu's style, which they resemble very closely. His follower, Kosawa Benshi, has been engaged in making Raku ware, as well as terra-cotta figures, after Kenya's style with great success.

Rakurakuyen Ware.

The wares made by Benshi are often called Sumidagawa ware, as his kiln was on the bank of the river Sumidagawa. Of other Keramic factories in Tokio, Tamagawa, Mukojima, Shiba, Ino, are more or less known. Takemoto and Inouye are two most famous potters of Tokio, who are now engaged in Keramic works.

Among the potters of Imado, Gorosaburo, Sakune Benjiro, and Chiojiro are well-known names.

They made some ornamental figures, which are known as Imado figures, and have some reputation.

Rakurakuyen Ware, Province of Musashi.

Rakurakuyen, "pleasure garden," is the name of a garden of Prince Tokugawa, Daimio of Owari, situated at a short distance outside of the Itchigaya gate in Tokio.

Here in his garden he fitted up a private kiln, where some potters from Seto made for his pleasure and enjoyment various objects, mostly tea utensils, with the materials brought on from Sobokai dani, near Seto village.

It is said that the clay found in that valley is very superior and well adapted for pottery, and that in the old days it was always used by Toshiro, who admired it exceedingly.

For that reason, Lord Tokugawa Mitsutomo, Daimio of Owari, ordered a large quantity of it to be stored in the basement of his castle observatory at Nagoya Owari during the Kwanyei period, so that it might be also used for making bullets in case of war.

For the pieces made out of this material in Tokio, the seal marks of Sobokai and Rakurakuyen were used. Iwori Masaki was made the director of the kiln, and he also turned out some pieces himself, and in his pieces there are two marks of Masaki and Rakurakuyen.

Korakuyen Ware.

Masaki learned the Keramic Art from Kuro Hirasawa, a famous potter, and was fond of making pieces ornamented with small figures. His pieces are pretty and clever, but lack the esthetic excellence. This kiln existed during the Bunka and Tempo period, 1804–43.

Korakuyen Ware, Province of Musashi.

Korakuyen ware was made at a private kiln built in the private garden of Prince Tokugawa of Mito, at Koishikawa, in Tokio, and it is said that it was opened toward the end of the last century, but only kept in existence for a short time.

This kiln turned out tea bowls, incense boxes, etc., mostly made after the Raku ware style, exclusively for the Prince, and all were marked with the name of the garden either impressed or written.

Sanrakuyen Ware, Province of Musashi.

Sanrakuyen ware was made at a private kiln in Haramachi, in Tokio, where it was tried to produce the same kind of Keramic work as that of Kairakuyen in Kishiu, and several potters were brought on from that province; but it did not prove a success, owing perhaps to difficulties in obtaining the suitable materials.

The kiln was closed up after a very short time. The pieces turned out from it bear the stamped mark of Sanrakuyen.

I wish to say a few words about Haritsu and Kenzan before leaving the province of Musashi; for those two great artists made some pottery in Tokio.

Haritsu was a great lacquer artist, as well as a potter, original in his designs, and always artistic in execution. He is said to be the first lacquer artist to introduce

Keramic ornamentation in lacquer ware, and by so doing originated a new style. He was a native of Tokio, and in his old days was pensioned by the Prince of Tsugaru. He was a pupil of Korin in painting, and of Kenzan in Keramic Art. He was born in 1663, and died in 1747. His lacquers, as well as Keramics, are highly valued by our collectors.

Kenzan, a noted Kioto potter, and brother of Korin, the famous painter, also made some pottery at Iriya, in Tokio.

The pieces made at this place are of much softer clay than those he made at Kioto.

Kikko, an Osaka potter, made some Raku pottery in Tokio while he was visiting there about thirty years ago.

No. 305. Saucer, Maruyama faïence.

Decorated with a flying sparrow and clouds in relief left unglazed, and covered with crackled creamy-white glaze, soft fine white clay, 5¾ inches in diameter. Made by Seishi at Maruyama, Shiba of Tokio, in the province of Musashi. Mark, Seishi, impressed. Date, 1855.

No. 306. Plate, with scalloped edge, Sanrakuyen porcelain.

Decorated with a Chinese sage sitting at his desk in the center, and with floral scroll round the rim in carving, and covered with light greenish-blue glaze, white clay, 8½ inches in diameter. Made at Haramachi in Tokio, in the province of Musashi. Mark, Sanrakuyen, impressed. Date, 1860.

No. 307. Tea Jar, Korakuyen faïence.

Spherical in shape, covered with black Raku glaze, with reddish spots, coarse gray clay, 3¼ inches in diameter, and 2 inches in height. Made at Koishikawa, Tokio, in the province of Musashi. Mark, Koraku, impressed. Date, 1840.

No. 308. Bowl, Sumidagawa faïence.

Decorated with a mass of cherry flowers delicately painted in colors, and covered with creamy-white glaze, soft reddish clay, 5½ inches in diameter. Made at Sumidagawa, Tokio, in the province of Musashi. Date, 1860.

No. 309. Cake Dish, in form of two squares overlapping, Iriya faïence.

Decorated with narcissus and a verse in Chinese characters painted in brown, and covered with yellowish-white glaze, soft white clay, 6¾ inches by 5 inches. Made by Kenzan at Iriya, in Tokio, province of Musashi. Mark, Kenzan sei, painted. Date, 1730.

No. 310. Cake Dish, square, Iriya faïence.

Decorated with winter landscape in colors, and covered with creamy-white glaze, soft yellowish-white clay, 6½ inches in diameter. Made by Kenzan at Iriya, in Tokio, province of Musashi. Mark, Kenzan Shokosai sei Shosu, in brown. Date, 1730.

No. 311. Napkin Holder, Iriya faïence.

Cylindrical form, decorated with chrysanthemum flowers painted in colors over the glaze, and covered with creamy-white glaze, fine gray clay, 2¼ inches in height. Made by Kenzan in Iriya, in Tokio, province of Musashi. Mark, Kenzan, painted in brown. Date, 1730.

No. 312. Tea Kettle Cover-rest.

Six-sided with perforated surfaces, Kaseizan stoneware, covered with green glaze, hard gray clay, 2½ inches in height. Made at Kaseizan in Tokio, province of Musashi. Date, 1800.

No. 313. Tea Bowl, Kenya stoneware.

Covered with grayish dark tea-colored glaze, hard reddish clay, 4¼ inches in diameter, and 2½ inches in height. Made by Kenya at Asakusa, Tokio, province of Musashi. Mark, Kenya, impressed. Date, 1860.

No. 314. Cake Dish, leaf-shape, Kikko faïence.

Covered with crackled bright-green glaze, reddish clay, 6¾ inches in diameter. Made by Kikko in Tokio, province of Musashi. Mark, Kikko, impressed. Date, 1860.

No. 315. Tea Bowl, Kikko faïence.

Decorated with two crests incised and filled with golden leaf, and covered with thick black Raku glaze, dark gray clay, 3½ inches in height, and 3¼ inches in diameter. Made by Kikko in Tokio, province of Musashi. Mark, Kikko, impressed. Date, 1860.

Tokio Ware.

No. 316. Cake Dish, in form of pomegranate.

Decorated in blue under the glaze, fine white clay, 6½ inches long, and 4 inches wide. Made at Rakurakuyen, Tokio, province of Musashi. Mark, Rakurakuyen sei, impressed. Date, 1820.

No. 317. Water Jar, Rakurakuyen stoneware.

Covered with crackled dull-gray glaze, hard gray clay, 6¼ inches in height, and 5½ inches in diameter. Made at Rakurakuyen, Tokio, province of Musashi. Mark, Rakurakuyen and Matsu kaze no sato, impressed. Date, 1820.

No. 317A. Water Jar, Rakurakuyen stoneware.

Covered with a dark-dull blue glaze, with splashes of white, fine reddish clay, 6 inches in height, and 5¼ inches in diameter. Made at Rakurakuyen, in the province of Musashi. Mark, Rakurakuyen sei, impressed. Date, 1820.

No. 318. Tea Bowl, Sumidagawa faïence.

Covered with red Raku glaze, soft reddish clay, 5¼ inches in diameter, and 2½ inches in height. Made at Sumidagawa of Tokio, in the province of Musashi. Mark, Rokujuichi Tsukuru (made at 61st year), incised, and a seal impressed, obscure. Date, 1850.

Hagi Ware.

No. 319. Incense Burner, cylindrical form, with silver cover, Ritsuo faïence.

Decorated with plum blossoms and peony flowers in relief, and painted in colored enamels, and with border decoration of Greek fret in relief, and covered with green glaze, fine soft white clay, 4 inches in height, and 2¾ inches in diameter. Made by Haritsu in Tokio, province of Musashi. Mark, Kan, impressed. Date, 1700.

Hagi Ware, Province of Nagato.

The Keramic factory of Hagi of Nagato is supposed to have been established many centuries ago, but its reputation commenced when Rikei, a Korean potter who, on settling at Hagi, changed his name to Saka Korai-Sayemon, began to make pottery here, which is now much esteemed by all the collectors.

Miwa Kiusetsu, a native of Yamato, is said to have founded a factory at Matsumoto after the Korean method, during the Kwanbum period (1661–72), and produced those opaque,

pale greenish-gray pieces, much admired by tea amateurs. The descendants of both Korai-Sayemon and Miwa Kiusetsu have been engaged in Keramic works.

Under the general name of Hagi ware, both Matsumoto and Fukagawa (which was established after Matsumoto factory) wares are included, and they are very much alike, the only difference being that of clay. The Matsumoto ware is of harder and Fukagawa of softer clay.

No. 320. Water Jar, Nagato stoneware.

Decorated with two handles made in ring-form, and covered with a light grayish-blue crackled glaze, hard gray clay, 5½ inches in height, and 7½ inches in diameter. Made at Matsumoto, in the province of Nagato. Mark incised, obscure. Date, 1800.

No. 321. Tea Cup, Fukagawa stoneware.

The outside covered with dark-brown and gray glazes interwoven, and the inside with grayish-blue glaze, fine gray clay, 2¼ inches in diameter, and 2½ inches in height. Made at Fukagawa, in the province of Nagato. Date, 1864.

Shigaraki Ware.

No. 322. Tea Cup, Hagi stoneware.

Covered with pinkish-white glaze, applied in a manner to imitate shark's skin, coarse sandy reddish clay, 2¼ inches in height, and 2¾ inches in diameter. Made at Matsumoto, in the province of Nagato. Date, 1830.

No. 323. Vase, Hagi stoneware.

Covered with crackled bluish-gray glaze, hard fine clay, 5¼ inches in height. Made at Matsumoto, in the province of Nagato. Date, 1750.

No. 324. Tea Bowl, Hagi faïence.

Covered with bluish-white glaze and finely crackled, fine light-gray clay, 4¾ inches in diameter, 3½ inches in height. Made at Matsumoto, in the province of Nagato. Date, 1700.

Shigaraki Ware, Province of Omi.

Shigaraki factory is one of the oldest factories, and is said to have been established at Naganomura of Shigaraki, in the province

of Omi, during the Koan period, 1278–87. The earliest specimens are the seed jars made of coarse hard sandy clay covered with a dull reddish yellow-brown glaze with thin transparent green glaze over it, and they are known as the old Shigaraki.

During the Yeisho period (1504–20), the famous master of tea ceremony, Takeno Showo, gave a great encouragement to Shigaraki potters by making its products popular among the tea amateurs, as well as giving them various hints in making them. The wares of this period are called Showo Shigaraki, and are much admired by tea amateurs for their close resemblance to the imported Korean and Annam pottery. This ware was made during the Tensho period, 1573–91. Senno Rikiu, the most celebrated master of tea ceremony, and the founder of Senke School, recognized Shigaraki ware as one of his favorite kilns. The wares made after Rikiu's directions are known as Rikiu Shigaraki, and they are like Seto ware in

their appearance. The tea jars made about this period are glazed with the thick Ame black glaze. One of the best potters of Shigaraki was Shinjiro, who lived about Rikiu's time, and he signed his pieces with the character Shin incised.

Since the Horeki period (1751–63), they have used Shinsha glaze at Shigaraki for decorating its pottery. This factory is also noted for its tea jars, which are believed to preserve tea better than any other ware.

Zeze Ware, Province of Omi.

Zeze is the general name under which the products of Oye, Seta, Kokubu, Bairin, Suzumegatani, and Zeze kilns are called. According to Ninagawa, it is said that Oye kiln was established in the village of Oye about the Kei-Cho period, 1596–1614. The specimens of its early productions are similar somewhat to Shigaraki ware, but coarser in

clay and thinner in glazing, and some of them are marked with the characters Oye, written in brown with a finger.

Since the Kwanyei period (1624–43), its ware began to improve, as it was directed and patronized by the great Yenshiu, and those beautiful tea jars, bowls, water jars, etc., somewhat resembling those of Tamba and Takatori, were made here about this period. This kiln is one of the seven great kilns patronized by Yenshiu. It was closed some time during the Kioho period, 1716–35.

Seta kiln was established shortly after Oye at Seta, and its wares are almost alike to Oye ware, having the same materials, but Seta is not quite as good as Oye in its workmanship, as it is generally heavier in its making up and poorer in its glazing. Seizayemon, who worked here during 1624–43, had the reputation of being a good potter. This kiln was also given up about the same time as Oye.

Kokubu kiln was opened still later than

that of Seta, and existed for about a century. It produced tea bowls, plates, tea jars, etc., somewhat after Awata ware, and most of them are decorated with a chrysanthemum branch painted in black. This kiln was also closed about the same time as the other two, and the wares made at these three kilns are called Zeze by the people of Zeze and its vicinity. Bairin kiln was opened near the town of Zeze in the latter part of the last century, and was kept up only for a short time.

The ware made here are the copies of Cochin China ware covered with green, purple, and yellow glazes, generally shading from the dark to the light colors.

Some pieces made with molds were also produced at this kiln.

All the pieces turned out from this kiln are marked with the stamp of Bairin. Specimens are exceedingly rare.

Suzumegatani kiln was established in 1866, and only some inferior wares are made. A

few good specimens bear the signature of Doyetsu, whose works sometimes have the mark of Zakuzan or Zakuzan Doyetsu.

Of the other later kilns Zeze, Seta, and Nagarayama, only the first one still exists.

Nagarayama wares are marked with the stamp of Nagarayama. Seta wares made by Torakichi, a Kioto potter, are quite good, and bear the signature of "Zezetora."

The later Seta ware has the mark of Monpei, whose stamp reads "Monpei potter east of the bridge of Seta Koshiu."

Koto Ware, Province of Omi.

The ware made at a private factory of Prince Ii in Hikone is known by the name of Koto ware, as it was made at the factory situated on the eastern shore of Lake Biwa (Koto means east of the lake). It was established in the beginning of this century, after the Arita method, and was in existence for a

very short time. Its products are mostly blue and white porcelains and the decorated ware painted in gold and red over the glaze, after the Kutani ware called "Hachiroye Kinrande." A few specimens of finely crackled yellowish glazed pottery similar to Awata ware were also made.

This ware is held in high estimation from its artistic quality. Specimens are by no means common.

No. 325. Tea Jar, pear-shape, Shigaraki stoneware.

Covered with a brilliant metallic-brown glaze, hard sandy gray clay, 4 inches in height. Made at Shigaraki, in the province of Omi. Date, 1800.

No. 326. Tea Jar, Shigaraki stoneware.

Covered with light-green glaze, hard sandy gray clay, 2¼ inches in height. Made at Shigaraki, in the province of Omi. Mark, thread lines. Date, 1800.

Shigaraki Ware.

No. 327. Tea Jar, gourd-shape, Shigaraki stoneware.

Covered with mottled-brown glaze, hard sandy red clay, 2 inches in height. Made at Shigaraki, in the province of Omi. Mark, thread lines. Date, 1800.

No. 328. Tea Jar, gourd-shape, Shigaraki stoneware.

Covered with a brilliant brown glaze, hard sandy red clay, 3 inches in height. Made at Shigaraki, in the province of Omi. Mark, thread lines. Date, 1750.

No. 329. Tea Jar, Shigaraki stoneware.

Covered with a brilliant dark-brown glaze, and with bluish-white glaze round the mouth, hard sandy gray clay, 3½ inches in height. Made at Shigaraki, in the province of Omi. Mark, thread lines. Date, 1800.

No. 330. Sake Bottle, Shigaraki stoneware.

Covered with a gray flecked green glaze, hard sandy gray clay, 8 inches in height. Made at Shigaraki, in the province of Omi. Date, 1800.

Shigaraki Ware.

No. 331. Sake Bottle, bulb-shape, with narrow neck, Shigaraki stoneware.

Covered with crackled green glaze, hard sandy gray clay, 9½ inches in height. Made at Shigaraki, in the province of Omi. Date, 1750.

No. 332. Sake Bottle, bulb-shape, with three indented spaces, Shigaraki stoneware.

Covered with a brilliant dark-brown glaze, and with crackled bluish-white glaze round the neck, hard sandy gray clay, 11½ inches in height. Made at Shigaraki, in the province of Omi. Date, 1800.

No. 333. Water Jar, Shigaraki stoneware.

Partly covered with greenish-brown glaze, and decorated with incised scrolls round the mouth, hard sandy grayish-red clay, 8 inches in height, and 5¾ inches in diameter. Made at Shigaraki, in the province of Omi. Date, 1600.

No. 334. Vase, cylindrical form, Koto porcelain.

Decorated with landscape with Chinese figures painted in gold and red over the glaze, the mouth and base decorated with diapers painted in the same colors, fine white clay, 9¾ inches in height. Made at Koto, in the province of Omi. Date, 1850.

Koto Ware.

No. 335. Fire Bowl, cylindrical form, Koto porcelain.

Decorated with landscape painted in gold and red, the rim and base with diapers, fine white clay, 3½ inches in height, and 4 inches in diameter. Made at Koto, in the province of Omi. Date, 1850.

No. 335A. Water Jar, Koto porcelain.

Covered with white glaze, and decorated with design of bamboo, plum, and pine, with figures in medallion and with characters of wealth, longevity, and happiness in medallions painted in blue under the glaze. Made at Hikone, in the province of Omi. Mark, Koto, painted. Date, 1820.

No. 336. Tea Jar, Zeze stoneware.

Covered with a dark-brown glaze, hard gray clay, 2¼ inches in height. Made at Zeze, in the province of Omi. Mark, thread lines. Date, 1750.

No. 337. Bowl, Zeze faïence.

Covered with a light-chocolate glaze, fine gray clay, 11½ inches in diameter, and 5 inches in height. Made at Zeze, in the province of Omi. Date, 1650.

No. 338. Cake Dish, Bairin faïence.

With a small mouth in a side, and with an arched handle, square shape, covered with crackled green, purple, white, and yellow glazes, fine yellowish-gray clay, 6½ inches in diameter. Made at Bairin, in the province of Omi. Mark, Bairin, impressed. Date, 1800.

No. 339. Sake Cup, Seta faïence.

Covered with chocolate-brown glaze, sandy red clay, 2¾ inches in diameter. Made by Mokubei, at Seta, in the province of Omi. Mark, Seta and Mokubei, impressed. Date, 1810.

No. 340. Tea Cup, Hira faïence.

Decorated with ferns painted in black, and covered with thin gray glaze, red clay, 3 inches in diameter, and 2¼ inches in height. Made at Hira, in the province of Omi. Mark, Hira, impressed. Date, 1850.

No. 341. Tea Jar, Shigaraki faïence.

Covered with crackled bluish-gray glaze, soft reddish-gray clay, 3¾ inches in height. Made by Yuko, at Shigaraki. Mark, Yuko, impressed. Date, 1800.

Seto Ware.

No. 342. Tea Jar, Zeze stoneware.

Partially covered with dark metallic-brown glaze, fine reddish-brown clay, 3½ inches in height. Made at Zeze, in the province of Omi. Mark, thread lines. Date, 1700.

Seto Ware, Province of Owari.

Seto factories are supposed to have been in existence from the earliest times, and some pottery was presented to the Emperor as early as the eighth century from one of these factories, but Seto pottery before Toshiro's time was not of much importance, and it is only since his return from China that it began to attract the wide attention for its Keramic products.

Toshiro settled in Seto in 1227, and built a kiln which was called Heishigama (Heishi kiln). He produced here tea jars, bowls, etc., with Chinese materials he brought back with him, which are called "Karamono," Chinese

ware, and also the same with Seto clay, which are known as Ko-Seto, "Old Seto."

Toshiro is an abbreviation of Kato Shirozayemon, and Shunkei is his *nom de plume* assumed by him in his older days. The pieces made in his older days, and known as Shunkei ware, are considered to be his masterpieces, and they are very highly valued.

The works of Toshiro the second, made during the Banyei period, are known as Ma-Chiuko, the true middle age antiquity. He is said by many experts to be superior to the first Toshiro, and there is no doubt that his works are as good as the first Toshiro's. He applied the yellow glaze to Seto ware, which is known as Ki-Seto and is highly prized by our connoisseurs. He worked between 1250–1300.

Toshiro the third was a skilful potter, and produced those beautiful tea jars of a brilliant golden-brown glaze, a flambé glaze, and subdued yellow glaze. His productions are

known as Chuko-Butsu, or Kinkwazan, as he used the clay taken from a mountain of that name, in the province of Mino. He worked between 1300–50.

Tozaburo, the son of Toshiro the third, was also a skilful potter, and worked during the second half of the fourteenth century. His wares are known as Hafugama ware, from the fact that the lower edge of his glaze, which was thick, assumed a mountain-shape like the hafu—an opening of that shape found in Japanese houses. He is said to have been in the habit of using tea-brown glaze, with yellow glaze over it. He worked between 1350–1400. All the productions of Seto factories after 1400 are generally spoken of as Nochigama ware, or the later kiln ware, of which Shino, Oribe, Tokonabe, Ofuke, and Nochi Shunkei are the principal varieties. Shino ware owes its origin to Shino Soshin, a famous master of tea ceremony, and a retainer of Shogun Yoshimasa of Ashikaga family, who had those thick and crackle

glazed stonewares known as Shino ware, made by Seto potters especially for him during the Bunmei period (1469–86), and all Seto ware made after this style since that time are called Shino ware.

Oribe ware is so called as it was first made by the desire of Furuta Oribe No Sho Shigeyoshi, a noted master of tea ceremony during the Tensho period (1573–91), at Seto, and it is somewhat similar to Shino ware, but its clay is of softer quality, and its glaze of a quieter tone. Its decorations are more artistic. The most common decoration, though not the best, is that of the latticed bars and a plum flower painted in dark brown, which is the family crest of Furuta. There are some fine specimens among the undecorated wares. The ware made after Oribe style is known as Oribe Yaki.

Gempin ware, so called from the name of the potter, was made by Gempin, a Chinese artist, who settled at Nagoya about 1659, where he painted and made some pottery.

His wares are mostly rough unglazed stoneware, decorated with some flowers and verses engraved and marked with his name in blue, and some of them are of crackled stoneware, decorated with some sketchy designs painted in blue under the glaze. The specimens of his work are very rare, and are highly prized by Japanese tea amateurs.

Seto Kuro ware was made by Hirosawa, a native of Owari, and an official of the provincial government, who was fond of making pottery in his leisure hours. His specimens are artistic, and he was especially noted for copying the older pottery. He is said to have worked during 1800–50.

The first porcelain was produced in the province of Owari, at Seto, by Kato Tamikichi, in about 1804, who studied porcelain-making at Arita, in Hizen. His productions were blue and white wares. Since his time, Owari factories turned out blue and white, celadon and plain blue porcelains of remarkably fine quality.

Among Seto porcelain, makers, Tamikichi, Sosendo, Hansuke, and Musukichi are the most noted potters.

Tokonabe ware is made at a village of that name, and its factory is supposed to have been established at about the same time as that of Seto, but it is since the Tensho period (1573–91) that it began to produce those pieces which resemble in some degree the old Luzon pottery. Chozaburo, who worked here during the Bunsei period (1818–39), and Hachibei, who worked about fifty years ago, are two well-known and clever potters of that factory.

Inuyama ware, or, as it is sometimes called, Maruyama ware, is made at a village of Inaki, near the Castle of Inuyama, and it is said to have been first made in the beginning of this century. Its products are principally the imitations of Chinese Gosu ware, which is a coarse porcelain covered with dull grayish-white glaze, and decorated with freely drawn designs painted in red and green enamels.

Seto Ware.

Ofuke ware is the name by which the wares made at a private factory established during the Kwanyei period (1624–43) in the garden of Nagoya Castle, by Prince Tokugawa Mitsutomo, is known, and it is made after the Seto method, but with finer materials. In the beginning of this century several varieties of pottery were turned out at this factory, and its reputation consequently increased. The factory does not exist now.

Toyosuke Raku ware is a kind of Raku ware made at Nagoya, by Toyosuke, who introduced the style of decorating pottery with lacquer in the beginning of this century. Sometimes this ware is called "Horaku" ware.

No. 343. Water Jar, cylindrical form, with two handles, Seto stoneware.

Covered with metallic-brown glaze, with yellow glaze splashes, fine hard bluish-gray clay, 8 inches in height, and 6½ inches in diameter. Made at Seto, in the province of Owari. Date, 1600.

No. 344. Tea Jar, semi-globular in form, Seto faïence.

Covered with chocolate-brown glaze, with splashes of yellowish brown, fine gray clay, 2¼ inches in height. Made at Seto, in the province of Owari. Date, 1600.

No. 345. Tea Jar, Seto stoneware.

Covered with chocolate-brown glaze, splashed with dark brown, hard red clay, 3 inches in height. Made at Seto, in the province of Owari. Date, 1700.

No. 346. Tea Jar, Seto stoneware.

Covered with thick metallic-brown glaze, hard red clay, 2¾ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1650.

No. 347. Tea Jar, Seto stoneware.

Covered with brilliant brown glaze, fine gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1700.

No. 348. Tea Jar, Seto faïence.

Covered with metallic-brown glaze, fine gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1500.

No. 349. Tea Jar, Seto faïence.

Covered with metallic-brown glaze, with splashes of yellowish brown, fine reddish-gray clay, 3¾ inches in height. Made at Seto, in the province of Owari. Date, 1550.

No. 350. Tea Jar, Seto faïence.

Covered with brown glaze, with dark-brown splashes, fine gray clay, 2 inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 351. Tea Jar, cylindrical, with square mouth, Seto stoneware.

Covered with metallic-brown glaze, reddish-gray clay, 3¼ inches in height. Made at Seto, in the province of Owari. Date, 1700.

No. 352. Tea Jar, Seto stoneware.

Covered with celadon glaze, with splashes of bluish-brown gray glaze, 2¼ inches in height. Made at Seto, in the province of Owari. Date, 1800.

Seto Ware.

No. 353. Tea Jar, Seto faïence.

Covered with brown glaze, with splashes of dark brown and yellow, reddish-gray clay, 3¾ inches in height. Made at Seto, in the province of Owari. Date, 1700.

No. 354. Tea Jar, Seto stoneware.

Covered with metallic-brown glaze, hard red clay, 3¼ inches in height. Made at Seto, in the province of Owari. Date, 1650.

No. 355. Sake Bottle, bulb-shape, Seto stoneware.

Covered with brilliant purplish-brown glaze, with splashes of chocolate-brown, fine bluish-gray clay, 13¼ inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 356. Sake Bottle, bulb-shape, with narrow neck, Seto stoneware.

Covered with chocolate-brown glaze, splashed with dark brown, hard reddish clay, 13¼ inches in height. Made at Seto, in the province of Owari. Date, 1800.

Seto Ware.

No. 357. Tea Jar, Seto stoneware.

A dark-brown glaze, with splashes of grayish blue, hard red clay, 5¾ inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 358. Vase, Seto stoneware.

Metallic-brown glaze, with a splash of mustard yellow, hard red clay, 6 inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 359. Tea Jar, Seto stoneware.

Tea-brown glaze, splashed with blue, bluish-gray clay, 2 inches in height. Made at Seto, in the province of Owari. Date, 1600.

No. 360. Tea Jar, Seto stoneware.

A mottled chocolate-brown glaze, and bluish-gray clay, 1½ inches in height. Made at Seto, in the province of Owari. Date, 1650.

No. 361. Tea Jar, Seto stoneware.

Metallic mustard-brown glaze, with splashes of yellow and hard gray clay, 3 inches in height. Made at Seto, in the province of Owari. Date, 1600.

Seto Ware.

No. 362. Tea Jar, Seto stoneware.

Dull dark-brown glaze and bluish-gray clay, 3¼ inches in height. Made at Seto, in the province of Owari. Date, 1650.

No. 363. Vase, Seto stoneware.

Globular body and a long neck, with two handles made of dragon's head, covered with crackled vitreous greenish-gray glaze, and decorated with a band of blue and brown, of an archaic design, incised, hard gray clay, 10 inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 364. Vase, Seto stoneware.

Swelling waist, with trumpet-shaped neck and base, covered with crackled yellow glaze, and decorated with floral scroll in relief under the glaze, gray clay, 12½ inches in height. Made at Seto, in the province of Owari. Date, 1700.

No. 365. Vase, Seto stoneware.

Swelling waist, with trumpet-shaped neck and base, with two handles round the neck, covered with thick, greenish-blue glaze, gray clay, 10 inches in height. Made by Shuntei at Seto, in the province of Owari. Mark, Shuntei, impressed. Date, 1800.

Seto Ware.

No. 366. Vase, gourd-shape, Seto faïence.

A thick, black glaze, and decorated with the medallions of chrysanthemum traced in brown on white spaces, soft gray clay, 6¾ inches in height. Made at Seto, in the province of Owari. Date, 1850.

No. 367. Tea Bowl, Seto stoneware.

A mottled yellow-brown glaze, hard reddish-gray clay, 5½ inches in diameter, and 2¼ inches in height. Made at Seto, in the province of Owari. Date, 1500.

No. 368. Tea Bowl, Seto stoneware.

A yellowish celadon glaze, and decorated with incised design of triangles round the base on the outside, hard gray clay, 5 inches in diameter, and 2¾ inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 369. Bowl, square form, with a small square base, Seto stoneware.

Covered with a brilliant crackled greenish-gray clay, splashed with brown, hard gray clay, 5 inches in diameter, and 4½ inches in height. Made at Seto, in the province of Owari. Date, 1800.

Seto Ware.

No. 370. Tea Jar, Seto stoneware.

A metallic chocolate-brown glaze, with irregular dark-brown splashes, gray clay, 3½ inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 371. Tea Jar, Seto stoneware.

A chocolate-brown glaze, with dark-brown splashes, hard red clay, 3¾ inches in height. Made at Seto, in the province of Owari. Mark, whirlpool lines. Date, 1600.

No. 372. Tea Jar, Seto stoneware.

A thick, dark olive-brown glaze, hard fine gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1400.

No. 373. Tea Jar, Seto stoneware.

A dark yellowish-brown glaze, hard reddish-gray clay, 2½ inches in height. Made at Seto, in the province of Owari. Date, 1400.

Seto Ware.

No. 374. Sake Bottle, bulb-shape, with small neck, Seto stoneware.

A crackled gray glaze, covered with greenish-blue running glaze ornamented with a silver rim, hard gray clay, 9¾ inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 375. Sake Bottle, bulb-shape, with long narrow neck, Seto stoneware.

A brilliant bluish-black glaze splashed with metallic brown, hard gray clay, 12 inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 376. Sake Bottle, bulb-shape, tapering toward the mouth, Ofuke stoneware.

Fine crackled greenish-blue glaze, hard fine reddish-brown clay, 10¼ inches in height. Made at Ofuke, in the province of Owari. Date, 1650.

No. 377. Tea Jar, Seto stoneware.

A thick brown glaze, with running splash of darker brown, gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1600.

No. 378. Tea Jar, Seto stoneware.

A metallic chocolate-brown glaze, with dark brown round the neck, hard reddish-gray clay, 2¾ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1600.

No. 379. Tea Jar, Seto stoneware.

A chocolate-brown glaze shaded with amber brown, hard gray clay, 2¾ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1700.

No. 380. Tea Jar, Seto stoneware.

A dark blackish-brown glaze, hard gray clay, 2½ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Attributed to the first Toshiro (1225) by Ninagawa.

No. 381. Tea Jar, Seto stoneware.

A dark spotted-brown glaze, hard red clay, 2¾ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1550.

Seto Ware.

No. 382. Tea Jar, Seto stoneware.

A chocolate-brown glaze, with dark-brown splashes, fine gray clay, 2¼ inches in height. Made at Seto, in the province of Owari. One of the Tobi Shunkei glazes. Date, 1650.

No. 383. Tea Jar, Seto stoneware.

A dark olive-brown glaze, with red spots, hard reddish-gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1450.

No. 384. Tea Jar, Seto faïence.

A fine crackled-yellow glaze, soft gray clay, 4¼ inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1750.

No. 385. Water Jar, Ofuke stoneware.

An amber-brown glaze streaked with bluish yellow, hard gray clay, 5¾ inches in height, and 6¼ inches in diameter. Made at Ofuke, in the province of Owari. Mark, thread lines. Date, 1800.

No. 386. Bowl, Ofuke stoneware.

A yellowish-gray glaze, with bluish-green splashes, fine gray clay, 8 inches in diameter, and 3¼ inches in height. Made at Ofuke, in the province of Owari. Date, 1800.

No. 387. Vase, square shape, with spreading mouth, Seto stoneware.

A bluish-gray crackled glaze, with blue and mustard-brown running glaze, hard gray clay, 8¼ inches in height. Made by Shunzan at Seto, in the province of Owari. Mark, Shunzan, impressed. Date, 1850.

No. 388. Sake Bottle, Seto stoneware.

A chocolate-brown glaze, with splash of amber brown, hard red clay, 9½ inches in height. Made by Shuntai at Seto, in the province of Owari. Mark, Shuntai, impressed. Date, 1800.

No. 389. Vase, bucket-shape, Seto stoneware.

A bluish-brown glaze, gray clay, 7 inches in height. Made by Shunitsu at Seto, in the province of Owari. Mark, Shunitsu, impressed. Date, 1850.

Seto Ware.

No. 390. Tea Jar, Seto stoneware.

A mottled-brown glaze, with splashes of brown, hard gray clay, 4 inches in height. Made at Seto, in the province of Owari. Date, 1350.

No. 391. Tea Jar, Seto stoneware.

A crackled-yellow glaze, hard gray clay, 3 inches in height. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1800.

No. 392. Tea Bowl, Seto stoneware.

The Raku black glaze, decorated after Oribe style, fine gray clay, 3½ inches in diameter, and 3¼ inches in height. Made by Shuntai at Seto, in the province of Owari. Mark, Shuntai, impressed. Date, 1800.

No. 393. Ink Stand, in shape of Koto, Shino stoneware.

A gray crackled glaze, and decorated with strings and string-rests painted in brown under the glaze, hard reddish-gray clay, 1¾ inches in height, 8 inches long, and 3 inches wide. Made at Seto, in the province of Owari. Date, 1650.

No. 394. Tea Bowl, Shino stoneware.

Covered with a pinkish-gray crackled glaze, and decorated with a sketchy landscape painted in brown under the glaze, hard gray clay, 5¼ inches in diameter, and 4 inches in height. Made at Seto, in the province of Owari. Date, 1700.

No. 395. Tea Bowl, Shino Oribe stoneware.

Covered with a pinkish-gray crackled glaze, and decorated with rough sketch of birds and reeds on the outside, and the crests of Oribe inside painted in brown under the glaze, hard gray clay, 5½ inches in diameter, and 3 inches in height. Made at Seto, in the province of Owari. Date, 1750.

No. 396. Tea Bowl, with a small mouth on side (Katakuchi), Shino stoneware.

Covered with pinkish-gray crackled glaze thinly and unevenly applied, hard gray clay, 5¼ inches in diameter, and 3½ inches in height. Made at Seto, in the province of Owari. Date, 1650.

No. 397. Tea Bowl, Shino stoneware.

Covered with finely crackled gray glaze, and decorated with vertical lines of orange and brown, hard gray clay, 5¼ inches in diameter, and 2¼ inches in height. Made at Seto, in the province of Owari. Date, 1800.

Seto Ware.

No. 398. Cake Dish, Shino stoneware.

Square form, with scalloped corners, covered with a bluish-gray crackled glaze, and decorated with birds and grasses inlaid in white under the glaze, hard reddish-gray clay, 6 inches square, and 2 inches in height. Made at Seto, in the province of Owari. Date, 1850.

No. 399. Water Jar, Oribe stoneware.

Covered with a dark-green glaze with a splash of bluish-gray, fine gray clay, 6½ inches in height, and 6 inches in diameter. Made at Seto, in the province of Owari. Mark, thread lines. Date, 1580.

No. 400. Vase, Oribe stoneware.

Covered with green glaze, and decorated with peony flowers incised under the glaze, fine gray clay, 7¼ inches in height. Made at Seto, in the province of Owari. Date, 1650.

No. 401. Cup Stand, Oribe stoneware.

Covered with bluish-green glaze, fine gray clay, 2½ inches in height. Made at Seto, in the province of Owari. Date, 1700.

Seto Ware.

No. 402. Vase, gourd-shape, Tokonabe stoneware.

Covered with a mottled-green glaze embellished with gourd vines and leaves in relief, hard red clay, 7 inches in height. Made at Tokonabe, in the province of Owari. Date, 1850.

No. 403. Sake Bottle, gourd-shape, Inuyama stoneware.

Covered with a dull-gray crackled glaze, and decorated with maple-tree painted in brown, red, and green over the glaze, hard red clay, 8½ inches in height. Made at Inuyama, in the province of Owari. Mark, Inuyama, painted. Date, 1840.

No. 404. Tea Jar, Seto stoneware.

Covered with a dull-reddish glaze round the mouth, and decorated with rough chisel marks. Hard, sandy-gray clay. Said to be made by Gempin at Seto, in the province of Owari. Date, 1660.

No. 405. Fire Bowl for smoker, Seto porcelain.

Covered with a chocolate glaze, and decorated with flowers and butterflies in colored enamels over the glaze, fine white clay, 4 inches in diameter, and 3¼ inches in height. Made by Sosendo at Seto, in the province of Owari. Mark, Yakinushi Sosendo (baked by Sosendo), painted. Date, 1820.

No. 406. Incense Box, Seto porcelain.

Decorated with an archaic design painted in blue under the glaze, fine white clay, 2½ inches in diameter, and 1 inch in height. Made by Hansuke at Seto, in the province of Owari. Date, 1815.

No. 407. Tea Jar, Seto porcelain.

Decorated with floral design painted in blue under the glaze, fine white clay, 3 inches in diameter. Made by Tamikichi at Seto, in the province of Owari. Date, 1810.

No. 408. Table Screen, Seto porcelain.

Covered with blue glaze, and decorated with peony flowers on one side and with storks on rock in sea on the other, in white relief, fine white clay, 4¾ inches in height, and 5¼ inches in width. Made by Sosendo at Seto, in the province of Owari. Date, 1820.

No. 409. Water Jar, Seto stoneware.

Covered with crackled, pale celadon glaze, and decorated with an archaic design in relief under the glaze, fine gray clay, 6½ inches in height and diameter. Made by Hogiokuyen at Seto, in the province of Owari. Mark, Dai Nippon Hogiokuyen, impressed. Date, 1850.

Seto Ware.

No. 410. Vase, trumpet-shape, with swelling body, Seto porcelain.

Covered with a rich celadon glaze, and decorated with a band of floral design round the center in relief, and the neck fluted vertically and the foot horizontally, fine white clay, 22¼ inches in height. Made by Sosendo at Seto, in the province of Owari. Date, 1820.

No. 411. Covered Bowl, Horaku faïence.

The outside covered with the Nashiji lacquer, decorated with chrysanthemums painted in gold lacquer, and the inside covered with gray crackled glaze, soft reddish-gray clay, 3¾ inches in diameter, and 4¼ inches in height. Made by Toyosuke at Nagoya, in the province of Owari. Date, 1820.

No. 412. Incense Burner, Horaku faïence.

Covered with reddish-brown lacquer on the outside, and with greenish-gray crackled glaze inside, fine soft reddish-gray clay, 2 inches in diameter, and 1½ inches in height. Made by Toyosuke at Nagoya, in the province of Owari. Mark, Toyosuke, impressed. Date, 1820.

No. 413. Vase, Horaku faïence.

Covered with a brilliant thin green glaze, with amber-brown splash round the mouth, and decorated with two ornamented lion's-head handles on the neck, fine gray clay, 6 inches in height. Made by Toyohachi at Nagoya, in the province of Owari. Date, 1830.

No. 414. Sake Bottle, square shape, with short narrow neck, Seto stoneware.

Covered with dark-gray crackled glaze, over which a brilliant pale-blue glaze is applied round the neck and shoulders, and decorated with wood-grain design painted in brown under the glaze, and with a fan and bag on panel, and a fan and sacred scroll on the other in relief under the glaze, hard gray clay, 10 inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 415. Vase, square shape, tapering toward the mouth and foot, Seto stoneware.

Covered with a thick green glaze, and decorated with a band of lightning diapers round the middle incised under the glaze, hard reddish-gray clay, 10½ inches in height. Made at Seto, in the province of Owari. Date, 1800.

Chosa Ware.

No. 416. Table Screen, Seto porcelain.

Decorated with plum-tree in relief, and the tree and flowers painted in blue under the glaze, fine white clay, 6½ inches in height. Made by Sosendo at Seto, in the province of Owari. Date, 1820.

Chosa Ware, Province of Osumi.

Chosa factory was established by the Korean potters, brought back from Korea by Prince Shimadsu Yoshihiro, the daimio of Satsuma, Osumi, and Hiuga, and they were ordered by him to make tea jars, tea bowls, etc., which were in use by tea clubs. The wares made at this factory were of very fine and carefully manipulated clay, and they were covered either with green, yellow, and black mixed glaze, or with a flambé glaze. Another variety, known as the Ziakatsu glaze, which was produced by applying two or three coat-

ings, was the snake-skin glaze, which is considered to be the best among the old Chosa ware. This factory was removed to Tateno, in the province of Satsuma, from whence it was again removed to Tanoura.

Finally it was established at Nayeshirogawa, where Bokukoyo, the most skilful Korean potter, found fine materials for pottery-making.

No. 417. Tea Bowl, Chosa faïence.

Covered with the tiger-skin glaze "Torafu," and ornamented with a silver rim, fine gray clay, 5 inches in diameter, and 3 inches in height. Made at Chosa, in the province of Osumi. Date, 1600.

No. 418. Tea Bowl, Chosa stoneware.

Covered with the snake-skin glaze "Ziakatsu," the inside covered with a wrinkled greenish-gray glaze, hard reddish clay, 5 inches in diameter, and 3¾ inches in height. Made at Chosa, in the province of Osumi. Date, 1600.

Satsuma Ware, Province of Satsuma.

Satsuma ware is perhaps better known both in America and Europe than any other Japanese faïence, but of many kinds to be found in the Satsuma ware only one kind is familiar,—namely, that of a finely crackled rich creamy faïence, decorated elaborately in gold and rich colors. Of the other kinds a very little seems to be known.

The earlier specimens are those of the fifteenth century, and they are of a rather coarse clay, and indifferent glaze. They do not possess much artistic merit, though they are much valued by some of our collectors.

The famous egg-shell ware, which delights our connoisseurs as well as those of America and Europe, was produced at the factory of Nayeshirogawa, where Bokukoyo discovered the fine white clay admirably adapted for the purpose.

The Nishikide style of decoration was in-

troduced during the Kwansei period (1789–1800) under instructions from Prince Shimadsu Narinobu, the daimio of the three provinces, and it attained a great reputation at once as the superior work of all other decorated faïence thus far produced in Japan.

The decorated Satsuma ware is distinguished especially by its delicate outline, its rich dull red, green and blue enamels, with thick gold tracings. The best specimens of the decorated ware are to be found among those made between 1789 and 1830, and the term old, when applied to the decorated Satsuma, must be understood to mean those of about one hundred years ago.

Sunkoroku Satsuma is so called from the fact that it was made after the style of a foreign ware having that name, and it is different from the well-known Satsuma. It is usually made of hard gray clay, and covered with a dull dark-gray glaze, decorated with some archaic designs painted in black or brown under the glaze.

Mishima Satsuma is another variety which is decorated with a very minutely painted decoration of Japanese calendar design.

Hakeme Satsuma is the variety of Satsuma having the brush-mark decoration.

Seto Kusuri Satsuma is the ware having Seto glaze, and this variety is mostly made with a hard reddish-gray clay.

Amekusuri Satsuma is the name given to those Satsuma having amber-color glaze, and this variety is often decorated with some incised decoration.

Bekkode Satsuma is the tortoiseshell-like glazed Satsuma, and the most famous among this variety is that of Torafu, the tiger-skin glaze. The inlaid Satsuma is another variety, and it is generally made with a grayish-white clay, and decorated with some design inlaid under the glaze with white or gray clay.

There are, besides the above varieties, the shark-skin glaze, blue and white Satsuma, black Satsuma, purple Satsuma, etc.

No. 419. Vase, pyriform, spreading mouth with two lion's-head handles, Satsuma faïence.

Covered with grayish-white crackled glaze, and decorated with a Mishima design painted in blue under the glaze, fine gray clay, 11¾ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 420. Vase, with tapering neck and two handles, Satsuma faïence.

Covered with finely crackled ivory-white glaze, fine gray clay, 13 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1750.

No. 421. Vase, bulb-shape, with long neck, Satsuma faïence.

Covered with crackled grayish-white glaze, and decorated with boys at play painted in blue under the glaze, fine gray clay, 14½ inches in height. Made at Tateno, in the province of Satsuma. Date, 1800.

No. 422. Tea Bowl, Satsuma faïence.

Covered with crackled grayish-white glaze, and decorated with lotus flowers traced in gold, and the Buddhistic invocation "Namu Amida Butsu" (Hail Om-

nipotent Buddha), fine gray clay, 5½ inches in diameter, and 2½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 423. Tea Jar, Satsuma faïence.

Covered with crackled dark-gray glaze, and decorated with a Mishima design inlaid in white under the glaze, fine reddish-gray clay, 2¼ inches in height, and 3 inches in diameter. Made at Nayeshirogawa, in the province of Satsuma. Date, 1750.

No. 424. Sake Cup, Satsuma faïence.

Covered with crackled ivory-white glaze, and decorated with floral scroll painted in blue under the glaze, fine gray clay, 2½ inches in diameter, and 1½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1850.

No. 425. Vase, square beaker-shape, Satsuma faïence.

Covered with crackled ivory-white glaze, and decorated with floral design painted in gold and colors round the neck, and partly covered with raven-black glaze, fine gray clay, 7¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1850.

Satsuma Ware.

No. 426. Saucer, Satsuma faïence.

Covered with red, yellow, blue, and green glaze in sections, made after the Cochin China ware, and ornamented with a silver rim, fine gray clay, 4¾ inches in diameter. Made at Nayeshirogawa, in the province of Satsuma. Date, 1750.

No. 427. Vase, bulb-shape, Satsuma faïence.

Covered with finely crackled ivory-white glaze, fine gray clay, 6½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 428. Dish, leaf-shape, Satsuma faïence.

Covered with finely crackled creamy glaze, and decorated with the incised lines of the leaf, 7¼ inches in diameter. Made at Nayeshirogawa, in the province of Satsuma. Date, 1850.

No. 429. Dish, square shape, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with floral scrolls and peony flowers painted in gold and colored enamels over the glaze, fine gray clay, 6 inches long, and 4 inches wide. Made at Nayeshirogawa, in the province of Satsuma. Date, 1850.

No. 430. Table Screen, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with a boy at study on one side, and a man writing on the other side, painted in gold and colored enamels, fine gray clay, 6 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 431. Sake Bottle, square shape, with a short small neck, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with landscape painted in gold and colored enamels, fine gray clay, 7¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 432. Tea Bowl, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with landscape painted in blue under the glaze, fine gray clay, 4½ inches in diameter, and 3 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1850.

No. 433. Sake Bottle, tapering hexagon shape, with short neck, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with dragon painted in blue under the glaze, and with conventional scroll design in relief round the

shoulder, fine gray clay, 9 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 434. Tea Bowl, Satsuma faïence.

Covered with amber glaze, and decorated with floral scroll incised, fine gray clay, 3¾ inches in diameter, and 2¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 435. Sake Cup, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with a bird and plum-tree painted in blue under the glaze, fine gray clay, 2¼ inches in diameter, and 1¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Mark, Senma Sei (made by Senma), impressed. Date, 1870.

No. 436. Incense Burner, square form, Satsuma faïence.

Covered with finely crackled yellow glaze, fine gray clay, 2 inches in height, and 2 inches in diameter. Made at Tateno, in the province of Satsuma. Date, 1800.

No. 437. Sake Cup, Satsuma faïence.

Covered with finely crackled yellow, purple, and green glaze known as Bekkode, fine gray clay, 1½ inches in diameter, and 1¼ inches in height. Made at Tateno, in the province of Satsuma. Date, 1800.

No. 438. Bowl, with a mouth on the side, Satsuma faïence.

Covered with crackled thick greenish-brown glaze, fine gray clay, 6½ inches in diameter, and 3 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Mark, Gokokusan Kakitsubata, impressed. Date, 1750.

No. 439. Sake Bottle, gourd-shape, Satsuma faïence.

Covered with a brilliant chocolate glaze, splashed with greenish brown, hard reddish-gray clay, 14 inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1800.

No. 440. Tea Jar, Satsuma faïence.

Covered with metallic-chocolate glaze, hard reddish clay, 6½ inches in height. Made at Kagoshima, in the province of Satsuma. Mark, Hoko, impressed. Date, 1800.

No. 441. Water Pot, for table, Satsuma faïence.

Covered with metallic-brown glaze splashed with bluish black, hard reddish clay, 2 inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1800.

No. 442. Tea Jar, Satsuma faïence.

Covered with metallic greenish-brown glaze, and decorated with a medallion on the front, which is surrounded with floral border in relief, and the center of the medallion covered with finely crackled ivory-white glaze, hard red clay, 7¾ inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1800.

No. 443. Tea Jar, with lid, Satsuma faïence.

Covered with finely crackled gray glaze, known as shark-skin glaze, hard reddish clay, 5¼ inches in height. Made at Tsuboya, in the province of Satsuma. Date, 1850.

No. 444. Tea Jar, Satsuma faïence.

Covered with Seto Kusuri glaze of dark tea-brown color, fine reddish clay, 3 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1700.

No. 445. Tea Jar, Satsuma faïence.

Covered with bluish-gray glaze, and decorated with Mishima design painted in brown under the glaze, fine reddish clay, 3 inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1800.

No. 446. Tea Jar, Satsuma faïence.

Covered with Seto Kusuri of bluish tea-brown glaze, fine red clay, 4¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Mark, thread lines. Date, 1700.

No. 447. Tea Jar, Satsuma faïence.

Covered with thick tea-brown Seto glaze, hard red clay, 4½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Mark, thread lines. Date, 1650.

No. 448. Tea Jar, Satsuma faïence.

Covered with tea-brown Seto glaze, hard reddish clay, 4 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Mark, thread lines. Date, 1800.

Satsuma Ware.

No. 449. Sake Bottle, with swelling body and short narrow neck, Satsuma faïence.

Covered with tea-brown Seto glaze, fine red clay, 6¼ inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1700.

No. 450. Incense Burner, Satsuma faïence.

Covered with snake-skin glaze, fine red clay, 3 inches in height, and 2¾ inches in diameter. Made at Naye-shirogawa, in the province of Satsuma. Date, 1800.

No. 451. Vase, Satsuma faïence.

Covered with dark-gray glaze, and decorated with Sunkoroku design painted in black under the glaze, fine bluish-gray clay, 14 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 452. Vase, Satsuma faïence.

Covered with dark tea-brown glaze, and decorated with scroll design inlaid with white clay under the glaze, hard red clay, 8¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 453. Covered Bowl, Satsuma faïence.

Covered with finely crackled creamy glaze, and decorated with pine, plum, and bamboo painted in colored enamels over the glaze, fine gray clay, 5¼ inches in diameter, and 3¼ inches in height. Said to be a specimen of Ninsei's work. Made at Kagoshima, in the province of Satsuma. Date, 1670.

No. 454. Sake Bottle, Satsuma faïence.

Square form with short small neck, covered with finely crackled glaze, and decorated with grass scroll design painted in blue under the glaze round the shoulder, fine gray clay, 9½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1680.

No. 455. Incense Burner, tripod, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with lion's-head feet, fine gray clay, 7 inches in height, and 8¼ inches in diameter. Made at Nayeshirogawa, in the province of Satsuma. Date, 1750.

No. 456. Vase, with bulbous base and trumpet-shaped neck, Satsuma faïence.

Covered with uneven dark-brown glaze, hard bluish clay, 9 inches in height. Made at Tateno, in the province of Satsuma. Date, 1650.

Satsuma Ware.

No. 457. Comfit Box, bottle-shape, Satsuma faïence.

Covered with finely crackled ivory-white glaze, and decorated with conventional floral design in colored enamels, painted over the glaze, fine gray clay, 3 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 458. Tea Jar, Satsuma faïence.

Covered with metallic chocolate-brown glaze, and splashed with bluish-amber glaze, hard red clay, 2¾ inches in height. Made at Kagoshima, in the province of Satsuma. Date, 1800.

No. 459. Vase, Satsuma faïence.

Covered with crackled ivory-white glaze, fine gray clay, 21¼ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1700.

No. 460. Vase, Satsuma faïence.

Covered with thick Seto glaze of bluish-brown color, fine gray clay, 22 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1650.

Sado Ware, Island of Sado.

The origin of Sado factory is not ascertained, but since the early part of this century, a potter named Kintaro made tea bowls, etc., mostly used by tea clubs, and his wares are much admired.

No. 461. Tea Bowl, Sado stoneware.

Covered with a thin chocolate glaze, over which blackish brown is applied round the rim, fine hard gray clay, 4¼ inches in diameter, and 2½ inches in height. Made by Kintaro, in the province of Sado. Mark, Sashiu Kintaro tsukuru (made by Kintaro in Sado). Date, 1850.

Sanuki Ware, Province of Sanuki.

Sanuki ware is the name by which the pottery made at Takamatsu and at Shido, in the province of Sanuki, is known, and it is supposed that the factory was established here

by Ninsei, the famous Kioto potter, during the seventeenth century.

Dohachi, another celebrated Kioto potter, visited this factory in 1836, and gave some instructions to the potters, and made some pottery himself while he stayed here.

No. 462. Dish, ovoidal and fluted sides, Sanuki faïence.

Covered with a crackled pinkish-white glaze, and decorated with chrysanthemum flowers painted in blue under the glaze, and leaves painted in green enamel over the glaze, gray clay, 6 inches in diameter. Made by Dohachi at Takamatsu, in the province of Sanuki. Mark, Sanyo, impressed. Date, 1836.

No. 463. Plate, scalloped edge, Sanuki faïence.

Covered with amber glaze, and decorated with landscape in relief, and superb fan-shaped bordering of diapers and basket-work designs, soft yellowish clay, 10¼ inches in diameter. Made at Shido, in the province of Sanuki. Date, 1850.

Sanuki Ware.

No. 464. Cake Dish, square shape, Sanuki faïence.

Covered with green glaze, and decorated with an incense burner and lion in relief in the center, and a border design, fine soft yellowish clay, 8¼ inches in diameter. Made at Shido, in the province of Sanuki. Mark, Min, impressed. Date, 1839.

No. 465. Bowl, Sanuki faïence.

Covered with a crackled red Raku glaze, and decorated with a dragon painted in black and white under the glaze, soft reddish-gray clay, 6½ inches in diameter, and 3 inches in height. Made at Yashima, in the province of Sanuki. Mark, Yashima, impressed. Date, 1850.

No. 466. Tea Bowl, Sanuki faïence.

Covered with a crackled Raku glaze, soft reddish-gray clay, 4½ inches in diameter, and 3¼ inches in height. Made at Yashima, in the province of Sanuki. Mark, Yashima, impressed, and Kuju Hichi Rinso Tsukuru (made by Rinso in his ninety-seventh year), incised. Date, 1850.

Suwo Ware.

Province of Suwo.

No. 467. Bowl, with cover, Suwo faïence.

Covered with reddish-yellow and dark-gray glaze, soft gray clay, 2¼ inches in height, and 3½ inches in diameter. Made by Kikko at Iwakuni, in the province of Suwo. Mark, Kikko, impressed. Date, 1832.

No. 468. Bowl, with cover, Suwo faïence.

Covered with a pinkish-gray glaze, and decorated with crests painted in brown and white over the glaze, soft gray clay, 2 inches in height, and 2¼ inches in diameter. Made by Kikko at Iwakuni, in the province of Suwo. Mark, Kikko, impressed. Date, 1832.

Province of Suruga.

No. 469. Bowl, Shidsuhata faïence.

Covered with pale-yellow glaze, with streaks of terra-cotta red, soft gray clay, 1¼ inches in height, and 3¼ inches in diameter. Made at Shidsuoka, in the province of Suruga. Mark, Shidsu, impressed. Date, 1880.

Settsu Ware.

Sanda Ware, Province of Settsu.

There are several Keramic factories in the province of Settsu,—namely, Takahara, Naniwa, Kosobe, Sanda, and Sakurai.

Takahara factory was established during the Keicho period (1596–1614), after the Korean method, and tea bowls, jars, etc., used by tea clubs, were made.

Naniwa or Takatsu factory was also established after the same method during the Yenpo period, 1673–80. It is said that this factory was established by Ninsei, and its products seem to sustain this statement, as they are similar to those of Ninsei's works in many respects.

Kosobe factory was first established about the same time as that of Takahara, but its ware was not much known until a new kiln, built after the Kioto method by Igarashi, began to turn out tea bowls, etc., made after the Kioto style.

Igarashi the second was a noted potter, and was a great copyist of Takatori, Karatsu, decorated Korean, and other foreign wares. The present potter is the fourth of Igarashi family, and is still engaged in his professional works.

Among Kosobe ware, those decorated by Komatsuya Tasuke, whose nom de plume was Tainen, an amateur and bric-à-brac dealer, are quite famous for their artistic quality.

Sakurai factory is located at a village called Sakurai, and it was opened about a century ago, when it produced some Raku ware; but a little later Mokubei and Shuhei, of Kioto, were invited here to improve it, and since then the wares, faïence as well as porcelain, after their style were made here.

Sanda factory was established during 1688–1703 by order of Prince Kuki, daimio of Sanda, and it was his special desire to reproduce the beautiful celadon porcelain made during the Ming dynasty in China, although some pottery resembling Tamba ware was also made.

Settsu Ware.

The early specimens of Sanda celadon are not so satisfactory, but the later ones are in many cases the remarkable copies of old Chinese celadon, and its reputation for the celadon became great among the Japanese amateurs.

No. 470. Water Jar, with handle, Kosobe faïence.

Covered with dark-brown glaze splashed with grayish white running into brown, fine gray clay, 8¾ inches in height, and 7 inches in diameter. Made at Kosobe, in the province of Settsu. Mark, Kosobe, impressed. Date, 1850.

No. 471. Fire Bowl, for smoker, Kosobe faïence.

Covered with crackled gray glaze, and decorated with fine lines encircling the rim and base, inlaid with white, and four circular devices in white, with brown marks on the sides under the glaze, gray clay, 4¼ inches in height and diameter. Made at Kosobe, in the province of Settsu. Mark, Kosobe, impressed. Date, 1870.

Settsu Ware.

No. 472. Sake Cup, Kosobe faïence.

Covered with crackled creamy-white glaze, and decorated with lotus-leaf painted in brown under the glaze, reddish clay, 2¼ inches in diameter. Made at Kosobe, in the province of Settsu. Mark, Kosobe, impressed. Date, 1870.

No. 473. Tea Bowl, Kosobe faïence.

Covered with dull pinkish-gray glaze, and decorated with crabs painted in blue under the glaze, gray clay, 5¾ inches in diameter. Made at Kosobe, in the province of Settsu. Mark, Kosobe, impressed. Date, 1850.

No. 474. Vase, with spreading neck and base, Sanda porcelain.

Covered with a rich celadon glaze, fine white clay, 8½ inches in height. Made at Sanda, in the province of Settsu. Date, 1830.

No. 475. Incense Burner, with silver top, Sanda porcelain.

Covered with bright celadon glaze, and decorated with floral scroll in relief under the glaze, fine white clay, 4¼ inches in height. Made at Sanda, in the province of Settsu. Date, 1850.

Masuko Ware.

No. 476. Vase, Kiuzan faïence.

Covered with a pinkish-gray glaze, with copper-green spots, fine soft gray clay, 10½ inches in height. Made by Kiuzan of Osaka, in the province of Settsu. Mark, Kiuzan Sei, impressed. Date, 1850.

No. 477. Tea Jar, Kiuzan faïence.

Covered with a metallic-brown glaze, hard red clay, 3 inches in height. Made by Kiuzan of Osaka, in the province of Settsu. Mark, Kiuzan, impressed. Date, 1850.

Masuko Ware, Province of Shimotsuke.

The ware called Masuko is made at a village of that name, in the province of Shimotsuke. It is not certain when this factory was established, as no mention is made in any Japanese Keramic history. Its products are mostly the household vessels, such as rice bowls, sake bottles, bowls, dishes, etc.

Tsushima Ware.

No. 478. Sake Bottle, Masuko stoneware.

The body covered with amber-brown glaze, and the neck with a dull-green glaze, and decorated with a basket-work design in relief under the glaze, hard dark-gray clay, 9 inches in height. Made at Masuko, in the province of Shimotsuke. Date, 1850.

Tsushima Ware, Island of Tsushima.

Tsushima factory was established during the Keicho period (1596–1614), after the Korean method, and it produced tea bowls, etc., after the Korean ware, which are such remarkably successful copies that many mistake them for the original Korean pieces.

Among the famous potters of this factory Mosan was the most skilful artist, and his specimens are held in high estimation. Genyetsu, Yaheida, Taihon, Tokuhon, and Kodozo are the most noted potters.

Shiga factory, on the same island, was reestablished during the Bunkwa period (1804–

1817), by Yoshida Mataichi, who produced pottery as well as porcelain with the materials found near Shiga. The pottery made here has a glaze and clay somewhat similar to Korean ware, and is decorated with Mishima or brush-mark designs. The porcelain is mostly decorated with blue over the white glaze.

All the pieces made at this factory are marked with a stamp of Shiga, or with Shiga painted in blue.

No. 479. Incense Burner, with silver top, Tsushima faïence.

Covered with finely crackled creamy-white glaze, and decorated with bamboo, plum, and pine painted in blue under the glaze, fine gray clay, 3 inches in height. Made by Mosan at the island of Tsushima. Date, 1650.

No. 480. Tea Bowl, Tsushima faïence.

Covered with finely crackled creamy-white glaze, and decorated with bamboo, plum, and pine painted in blue under the glaze, fine gray clay, 4¾ inches in diameter, and 3 inches in height. Made by Mosan at the island of Tsushima. Date, 1650.

Shidoro Ware.

No. 481. Tea Jar, Tsushima faïence.

Covered with a reddish-gray glaze, and decorated with cord design round the neck, and with a conventional floral design on the body in black, fine reddish-gray clay, 2½ inches in height. Made at the island of Tsushima. Date, 1700.

No. 482. Tea Bowl, Tsushima faïence.

Covered with a thick pinkish-blue glaze, fine reddish-gray clay, 5¼ inches in diameter, and 2½ inches in height. Made at the island of Tsushima. Date, 1700.

Shidoro Ware, Province of Totomi.

According to the local traditions, the factory at Shidoro is supposed to have been established by Giyogi, the inventor of the potter's wheel. Whether it is an authentic fact or a mere tradition, we have to leave it to a future decision, but there is no doubt that Shidoro factory has been in existence for many centuries. Its products before the sixteenth cen-

tury were merely common unglazed jars, etc., like old Imbe and Shigaraki wares, but since the sixteenth century it began to turn out some tea bowls, jars, long-necked bottles, etc., made with reddish clay, and covered with a glaze closely resembling those of Seto Hafu glaze.

During the seventeenth century Kobori Yenshiu, the great master of tea ceremony, gave a great impulse to its manufacture by making it popular among tea clubs, and since that time it has greatly improved. The factory was moved in about 1720 to the village of Yokooka, and its products began to be marked with a stamp of Shidoro from about that time.

The early glazed specimens are those of thinly applied pear-color glaze. The next in age are those of bright black and amber glaze, applied twice or three times, and a little later those of thin pear-color glaze, with patches of yellow and of dark green, were produced.

Since the beginning of this century green

and claret-color glazes were used, and also Torafu, tiger-skin, glaze has been produced at this factory. Among Shidoro pieces, some of ornamental figures are highly artistic both in conception and execution.

No. 483. Tea Bowl, Shidoro faïence.

Covered with a pear-color glaze, fine white clay, 4¼ inches in diameter, and 2½ inches in height. Made at Shidoro, in the province of Totomi. Mark, Shidoro, impressed. Date, 1750.

No. 484. Tea Bowl, Shidoro faïence.

Covered with brown and pear-color glazes, hard reddish clay, 3 inches in diameter, and 2½ inches in height. Made at Shidoro, in the province of Totomi. Mark, Shidoro, impressed. Date, 1750.

No. 485. Tea Jar, Shidoro faïence.

Covered with a crackled claret-color glaze, fine gray clay, 3¼ inches in height. Made at Shidoro, in the province of Totomi. Date, 1800.

Odo Ware.

No. 486. Sake Bottle, gourd-shape, Shidoro faïence.

Unglazed, and decorated with medallions painted in brown, fine gray clay, 7¼ inches in height. Made at Shidoro, in the province of Totomi. Date, 1800.

Odo Ware, Province of Tosa.

The origin of Odo factory is attributed to Butsuami, a Korean potter, who followed General Chosokabe Motochika, ruler of the province of Tosa at that time, to his provincial capital Kochi, in 1598, and established a kiln at Odo, in Kochi, where he made pottery with the Korean materials. For that reason the earliest specimens of Odo ware are hardly distinguishable from the Korean wares.

Butsuami moved his kiln, after a few years, from Odo to Nochayama, a place some two miles west of Kochi, where he found good clay.

Odo Ware.

It is said by some that the famous Kioto potter, Ninsei, studied the Keramic art from Butsuami, and there is no reason to doubt this statement, for Ninsei's works are similar to those of Butsuami.

No. 487. Tea Bowl, Odo faïence.

Covered with a bluish-gray glaze, and decorated with bamboo, plum, and pine painted in blue under the glaze, fine gray clay, 4¾ inches in diameter, and 3 inches in height. Made at Odo, in the province of Tosa. Date, 1800.

No. 488. Incense Burner, Odo faïence.

Covered with a crackled bluish-gray glaze, and decorated with a finely modeled lion for the top, and with the pierced peony flowers on the body, fine yellowish clay, 9½ inches in height. Made at Odo, in the province of Tosa. Date, 1750.

No. 489. Water Jar, Odo faïence.

Covered with a bluish-gray glaze, and decorated with young ferns painted in brown under the glaze, fine bluish-gray clay, 7½ inches in diameter, and 6¼ inches in height. Made at Odo, in the province of Tosa. Date, 1650.

Tamba Ware, Province of Tamba.

Tamba factory was established some centuries ago, and is one of the oldest factories in Japan. The earliest wares were unglazed stonewares made by hand, and were of bluish-gray color.

Kichizo, a noted potter of Onohara, made those thinly modeled tea jars, etc., during the latter part of the sixteenth century and the beginning of the seventeenth century, which are greatly admired, and are now prized as old Tamba.

The factory at Onohara was moved to Tachikui during the Kwambun period (1661–1672), and during the Bunkwa period (1804–1817) Kutsuki, Daimio of Sasayama, ordered some potters at this factory to produce some artistic pieces for the purpose of presenting them to the Shogun, and also to his fellow Daimio and friends. The pieces made for him were much finer, and they are known under

the name of Sasayama ware. Naosaku, who worked here during the first quarter of this century, is the most skilful among Tamba potters, and his wares, which are all marked with his stamp "Naosaku," are remarkably beautiful in their workmanship as well as in glaze and clay.

The gourd-shape sake decanter, which floats when filled up with sake three quarters of its full capacity, was first made by Naosaku, and it is popularly known as the floating decanter.

No. 490. Sake Bottle, with long neck and globular body, Tamba stoneware.

Covered with a dark amber-brown glaze, fine dark-gray clay, 9 inches in height. Made at Tachikui, in the province of Tamba. Date, 1700.

No. 491. Sake Bottle, square shape, with a small neck, Tamba stoneware.

Covered with a crackled pinkish-gray glaze, and decorated with scrolls and flowers in relief under the glaze, fine reddish-gray clay, 9¾ inches in height. Made at Tachikui, in the province of Tamba. Date, 1800.

Tamba Ware.

No. 492. Sake Bottle, Tamba stoneware.

Covered with a metallic bluish-brown glaze, fine reddish-gray clay, 7¼ inches in height. Made at Tachikui, in the province of Tamba. Date, 1700.

No. 493. Sake Bottle, Tamba stoneware.

Covered with a blue glaze, fine reddish-gray clay, 7¼ inches in height. Made at Tachikui, in the province of Tamba. Date, 1700.

No. 494. Oil Bottle, Tamba stoneware.

Covered with a mottled-brown glaze, fine gray clay, 3 inches in height. Made at Tachikui, in the province of Tamba. Date, 1750.

No. 495. Tea Jar, Tamba stoneware.

Covered with Tobi Shunkei glaze, hard reddish-gray clay, 3 inches in height. Made at Onohara, in the province of Tamba. Date, 1650.

No. 496. Sake Bottle, gourd-shape.

Covered with a rich metallic-brown glaze, fine bluish-gray clay, 6¼ inches in height. Made at Tenmokuzan, in the province of Tamba. Date, 1750.

Tamba Ware.

No. 497. Sake Decanter, the famous floating decanter, Tamba stoneware.

Covered with a brilliant dark amber-brown glaze, fine bluish-gray clay, 7½ inches in height. Made by Naosaku at Tachikui, in the province of Tamba. Mark, Naosaku, impressed. Date, 1800.

No. 498. Sake Bottle, Tamba stoneware.

Covered with a creamy opaque-white glaze, fine bluish-gray clay, 7½ inches in height. Made at Tachikui, in the province of Tamba. Date, 1850.

No. 499. Sake Decanter, Tamba stoneware.

Unglazed, and decorated with a standing stork painted in brown and white, fine gray clay, 7½ inches in height. Made at Tachikui, in the province of Tamba. Date, 1850.

No. 500. Vase, Tamba stoneware.

The upper part covered with a raven-black glaze, and the lower part with brown glaze, pale-gray clay, 7¾ inches in height. Made at Onohara, in the province of Tamba. Date, 1650.

Tamba Ware.

No. 501. Vase, Tamba stoneware.

Covered with a raven-black glaze, and decorated with the medallions of phœnixes painted in brown and white in reserve, fine pale-gray clay, 13¼ inches in height. Made at Onohara, in the province of Tamba. Date, 1650.

No. 502. Water Jar, Tamba stoneware.

Covered with Seto glaze of reddish brown, with dark-brown streaks, reddish clay, 8 inches in height. Made at Tachikui, in the province of Tamba. Date, 1800.

No. 503. Tea Jar, Tamba stoneware.

Covered with a mottled-brown glaze, red clay, 3 inches in height. Made at Onohara, in the province of Tamba. Date, 1650.

No. 504. Tea Jar, Tamba stoneware.

Covered with brown glaze, fine reddish clay, 2¾ inches in height. Made at Tachikui, in the province of Tamba. Date, 1700.

No. 505. Tea Jar, Tamba stoneware.

Covered with a dark amber-brown glaze, and decorated with four ears on the neck, pale-gray clay, 14½ inches in height, and 12½ inches in diameter. Made at Tachikui, in the province of Tamba. Date, 1700.

Kioto Ware.

No. 506. Vase, Tamba stoneware.

Covered with a dark-brown glaze, spotted with mustard-yellow spots, fine bluish-gray clay, 6¼ inches in height. Made at Tachikui, in the province of Tamba. Date, 1750.

Kioto Ware, Province of Yamashiro.

Kioto for many centuries was the art center of Japan, and has been famous for its art products. We find more famous potters in Kioto than any other place, and she counts among her potters Shoi, Manyemon, Genjuro, Sohaku, Moyemon, Shinbei, Kichibei, Domi, Koson, Chausuya, Chasomeya, Ninsei, Ameya, Koyetsu, Kenzan, Yeisen, Mokubei, Shuhei, Rokubei, Yeiraku, Dohachi, Kitei, Yozo, Hozan, Kinkozan, Taizan, Tanzan, Torasuke, and several others, all of whom are distinguished among our Keramic artists.

Ameya, the first of the famous Raku family of potters, came to Kioto during the Yeisho period (1504–20) from Korea, and commenced to produce the famous Raku ware, which is made by hand, without the potter's wheel, and covered with very thick opaque glaze.

Ameya married a Japanese on settling in Kioto, and she also made some tea bowls, etc., which are known as Ama ware or Nun's ware, from her having become a nun after her husband's death. Senno Rikiu, the famous master of tea ceremony, gave his family name of Tanaka to the son of Ameya, whose common name was Chojiro, who followed his father's profession. Chojiro was a greater potter than his father, and he was honored by the distinguished patronage of the great Taiko, who gave him a solid gold seal bearing a character of Raku, which means pleasure or enjoyment, to mark his pieces with it, and the title of Tenkaichi, "the first under the heaven." It is from this seal that the family adopted Raku as their family name.

Doniu, familiarly known as Nonko, his son, and the third of the Raku family, is the greatest potter of that family of twelve generations:

1st. Ameya Sokei.
2d. Chojiro Choyou.
3d. Doniu Nonko.
4th. Ichiniu Sahei.
5th. Soniu.
6th. Saniu.
7th. Choniu.
8th. Tokuniu.
9th. Riyoniu.
10th. Tanniu.
11th. Kichizayemon Keiniu.
12th. Kichizayemon, the present maker.

Shoi ware was made by the famous amateur potter of Kioto, a native of Sakai, Idsumi, who settled at Muromachi in Kioto, where he practised his profession of oculist, and made some tea jars, etc., for pleasure, being devoted to the tea ceremony. He was a contemporary of the great Rikiu. His wares are very artistic, and rich especially in glaze.

Koyetsu, of Honnami family, an expert of

sword-blades as well as a great art connoisseur, was a great admirer of the Raku ware, and he was also a good potter himself. His pieces, made after the Raku style, are extremely admired by tea amateurs.

Ninsei, whose full name was Nonomura Seiyemon, was a native of Tamba, and was educated by his uncle at Odo, in Tosa, where he studied the Keramic art under Butsuami, the famous Korean potter who founded Odo factory. He came to Kioto in the beginning of the seventeenth century, and pursued his studies here under Genjuro. He built a kiln at Sannenzaka, in Kiyomidsu, where he produced his early pieces with the clay taken from Mizoro. From this circumstance those are sometimes called Mizoro ware.

The pieces made by him for the palace of Omuro with a clay from Omuro hill, which is also called Ouchiyama, are known as Omuro ware, and they have the stamp of Ninsei engraved within a border which stands for the character Uchi, and which is vulgarly called

Maku Jurushi, as it resembles the opening of a Japanese tent, or "Maku."

He is said to have worked at the factories of Iwakura, Seikanji, Otowa, Narutaki, Awataguchi, Komatsudani, Takagamine, etc., where he imparted the secrets of Keramic art to his fellow-potters. He worked during the seventeenth century.

Ninsei may be said to be the exponent of the most esthetic age of Japan in her Keramic art, and his works are far superior to any decorated faïence produced in Japan before or since his time. No Keramic artist had so many imitators as Ninsei, for his ware has always been greatly valued and sought after by our collectors; but the genuine Ninsei ware can be distinguished from the copies by experts by the signature Ninsei stamped on it, and by the peculiar form in the crackle, as well as an inimitable technical skill displayed in it.

The Mizoro kiln was established at Mizoro by a potter called Gensuke, a pupil of Ninsei. The most of the old Mizoro pieces are artistic

in form, and also in decoration, closely resembling those of Ninsei's works.

They are usually decorated with young pines, large bamboo-leaves, etc., painted in blue and brown. The kiln was given up in a few years.

Those pieces of later productions signed with Mizoro mark were made by Hozan of Awata, who used also the mark of Hozan together with Mizoro mark.

Kenzan Ware.

All the Keramic works made by Ogata Kenzan, a great potter as well as painter, of Kioto, are known as Kenzan ware.

He was a younger brother of that famous Korin who founded an original school of painting out of the Kano school, and he is ranked only second to Ninsei as a Keramic artist. He was born in 1663 in Kioto, and died in 1743 in Tokio.

His pieces are not, perhaps, as excellent as Ninsei's, technically, but their decorative qualities often equal, if not surpass, his works.

Kenzan's pieces, decorated with free and sketchy designs painted in black, are extremely artistic in feeling as well as effect. All the genuine pieces are signed by him under one of the following names: Shisui, Kenzan, Shisui Shinsei, Shokosai Kenzan, or Kenzan, mostly painted in black.

Yebiya Seibei, who had a kiln in Kiyomidsu, and made some artistic tea bowls, etc., during the Kioho period (1717–35), was the most skilful potter of Kioto at that time, and had many pupils, among whom Yeisen and Rokubei became the most noted potters. Among Kiyomidsu pieces bearing the stamp of Kiyomidsu, and showing the technical excellence, are many of Yebiya's works.

Mokubei, who was educated for a priest, and was connected with the temple of Nanzenji, in Kioto, at one time, was a great potter, and quite a literary character as well. He

distinguished himself by producing marvelous imitations of old Cochin China wares, old Chinese enameled porcelains, white Corean faïence, etc., and in many instances his copies are superior to the original, giving an evidence of his great skill. He was a man of high culture and of intensely artistic mind, and all his productions are artistic. He worked during the latter part of the last and the early part of the present century in Kioto. Most of his pieces are marked with his name, either impressed or written.

Yeiraku Riozen, the tenth of Nishimura family of potters, is another noted Kioto potter, and he was the first of his family to produce porcelains beside the family specialty of the unglazed earthen urns used by tea clubs, and his son Hozen became one of the most famous potters of Japan.

Hozen was invited by Prince Tokugawa, Daimio of Kii, to establish a private kiln in the garden of his summer palace at Nishihama of Wakayama, where he produced

those famous Kairakuyen wares. He was presented by the prince with two seals of Yeiraku and Kahin Shiriu, and from that time he adopted Yeiraku as his family name, in place of Nishimura.

Awata factory was founded toward the close of the Keicho period (1598–1614) at Awata, in the eastern district of Kioto, by Kuyemon, whose products were the finely crackled creamy-glaze wares, decorated with designs painted in blue and brown colors. Kinkozan, Tanzan, Hozan, Taizan, and Iwakurazan were the most celebrated potters of this district.

The factories at Kiyomidsu and Gojozaka were started at about the same time as that of Awata, and the similar kind of pottery was made here until the Tenmei period (1781–88), when the famous potter Yeisen began to produce porcelain. He was followed by Dohachi, Kitei, and others, in making porcelain wares.

Mokubei, Rokubei, Kitei, Dohachi, Hichi-

bei, Seifu, Zoroku Kanzan, Kiju, Torasuke, Shuhei, and Yeiraku were the noted potters who produced porcelain in this district, and the successors of these potters still pursue the same profession.

Fushimi ware is made at Fushimi, a few miles south of Kioto, where a factory was founded many centuries ago; but its chief reputation comes from the famous Koyemon's works.

Ikaruga Koyemon, who was popularly known as Ningioya Keyemon, or Koyemon the doll-maker, produced here during the sixteenth century the most artistic plastic figures. Since this time many potters followed him in producing ornamental figures, and Fushimi Ningio, or Fushimi doll, became almost a household word.

At a place called Fukakusa, in Fushimi, there is a factory where some artistic faïence and porcelain were made. A potter named Giozan, who worked here in the beginning of this century, was a noted potter of great skill.

Asahi Ware.

Dohachi of Kioto erected a kiln at Fushimi in his older days, and the pieces he made here were marked with a stamp of Momoyama.

Asahi Ware.

Asahi kiln was established at the foot of Asahi hill, in Ugi of Yamashiro, by the order of Kobori Yenshiu, the great art connoisseur, during the Shoho period 1644–47.

Asahi ware is somewhat similar in appearance to Karatzu and Corean wares, known as Gohon. The earliest pieces are not signed. Gonjiuro Masatada, a brother of Kobori Yenshiu, the founder, gave the seal of Asahi, written by himself and engraved for him, to the potter named Tasuke, for marking his productions, from which time all the pieces were marked with that seal.

In the third year of Meiji (1870), Gonjiuro Masayasu, a descendant of Kobori Yenshiu,

wrote the characters Asahi for the potter, and this seal has been since that time in use.

Asahi kiln is one of the seven famous kilns admired by that great connoisseur, Yenshiu.

No. 507. Incense Burner, Awata faïence.

Covered with finely crackled creamy-white glaze, and decorated with brocade design painted in colored enamels over the glaze, fine gray clay, 10½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1750.

No. 508. Sake Bottle, square form, with short neck, Awata faïence.

Decorated with floral scroll painted in white, green, and blue enamels over the unglazed surface, fine gray clay, 9 inches in height. Made at Awata of Kioto, in the province of Yamashiro. Date, 1750.

No. 509. Vase, tapering square form, Kioto faïence.

Covered with finely crackled creamy-white glaze, and decorated with pierced design of intersecting circles, and painted in colored enamels, fine white clay, 8½

inches in height. Made at Awata in Kioto, province of Yamashiro. Mark, Ninsei, impressed. (A copy of Ninsei's work.) Date, 1750.

No. 510. Sake Bottle, cylindrical form, with short neck, Kioto faïence.

Covered with finely crackled creamy-white glaze, and decorated with chrysanthemums painted in colored enamels, fine gray clay, 5¾ inches in height. Made at Awata in Kioto, province of Yamashiro. Mark, Otowa, impressed. Date, 1700.

No. 511. Sake Bottle, bulb-shape, with short neck, Kioto faïence.

Partially covered with creamy, crackled glaze, and the upper part decorated with floral scroll painted in yellow, white, and blue enamels, fine gray clay, 6¼ inches in height. Made at Kioto, province of Yamashiro. Mark, Kinsei, impressed. Date, 1800.

No. 512. Fire Bowl, for smoker, Awata faïence.

Decorated with flower scroll painted in white, green, and blue enamels over the unglazed surface, fine gray clay, 4¼ inches in height. Made by Taizan at Awata, in Kioto, province of Yamashiro. Mark, Taizan, impressed. Date, 1750.

No. 513. Cake Box, globular shape, Awata faïence.

Covered with finely crackled creamy-white glaze, and decorated with pierced circular designs, fine gray clay, 4½ inches in diameter. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 514. Covered Bowl, Awata faïence.

Covered with crackled pinkish-gray glaze, and decorated with pine-tree and plum blossoms painted in blue and black under the glaze, fine gray clay, 4½ inches in diameter. Made at Awata in Kioto, province of Yamashiro. Date, 1750.

No. 515. Incense Burner, hexagonal shape, with cover made in form of chrysanthemum flower, Awata faïence.

Covered with finely crackled grayish-white glaze, and decorated with brocade design painted in colored enamels and gold and silver over the glaze, fine gray clay, 3¼ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 516. Tea Bowl, Awata faïence.

Covered with crackled creamy glaze, and decorated with the Tokugawa crests painted in black under and

in green and blue enamels over the glaze, fine gray clay, 2½ inches in height, and 4½ inches in diameter. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 517. Tea Bowl, Awata faïence.

Covered with finely crackled creamy-white glaze, fine white clay, 2¼ inches in height, and 3½ inches in diameter. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 518. Sake Cup Stand, Awata faïence.

Covered with finely crackled creamy-white glaze, and decorated with pine-branch and chrysanthemum painted in brown and blue under the glaze, fine gray clay, 1¾ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 519. Incense Burner, Kioto faïence.

Covered with crackled creamy-white glaze, and decorated with brocade design painted in red and green enamels, and silver and gold over the glaze, fine gray clay, 3 inches in height. Made at Seikanji in Kioto, province of Yamashiro. Mark, Seikanji, impressed. Date, 1750.

No. 520. Incense Burner, Awata faïence.

Partially covered with fine crackled creamy-white glaze, and decorated with floral scroll in relief in six panels, which are separated by bands, decorated with scroll painted in blue and gold, fine gray clay, 2 inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 521. Incense Box, with a cover made in form of chrysanthemum, Mizoro faïence.

Covered with crackled creamy-white glaze, and decorated with brown and blue lines round the flower, fine gray clay, 3 inches in diameter. Made at Mizoro in Kioto, province of Yamashiro. Mark, Gobosatsu, impressed. Date, 1750.

No. 522. Fire Brazier, wooden-drum shape, Omuro faïence.

Coarse red clay, 9 inches in height. Made by Yeiraku after Ninsei's work at Omuro, in Kioto, province of Yamashiro. Mark Omuro and Ouchiyama, impressed. Date, 1850.

No. 523. Konro, cylindrical shape, Kiyomidsu faïence.

Covered with dull bluish-gray glaze, and decorated with Mishima design inlaid with white under the glaze,

coarse red clay, 8¼ inches in height. Made by Yozo at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Yoso, impressed. Date, 1850.

No. 524. Sake Bottle, Kiyomidsu faïence.

Covered with crackled creamy-white glaze, and decorated with maple leaves painted in colored enamels and gold in reserve surrounded by green enamel, fine gray clay, 8 inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1800.

No. 525. Covered Bowl, Kiyomidsu faïence.

Covered with crackled creamy-white glaze, and decorated with vertical lines of orange and black, fine gray clay, 3 inches in height, and 4½ inches in diameter. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 526. Tea Jar, Kioto faïence.

Covered with crackled bluish-gray glaze, and decorated with pine-needles painted in brown under the glaze, fine gray clay, 2¼ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 527. Tea Bowl, Awata faïence.

Covered with crackled creamy-white glaze, and decorated with flowers painted in brown and blue under the

glaze, fine gray clay, 3½ inches in height, and 4¼ inches in diameter. Made by Kinkozan at Awata, in Kioto, province of Yamashiro. Mark, Kinkozan, impressed. Date, 1850.

No. 528. Sake Decanter, Kioto faïence.

Covered with crackled creamy-white glaze, and decorated with dark tea-brown running glaze, fine gray clay, 6 inches in height. Made by Kosai in Kioto, province of Yamashiro. Mark, Kosai, impressed. Date, 1850.

No. 529. Sake Pot, Awata faïence.

Covered with brilliant tea-green glaze, and decorated with Kirins and clouds in relief under the glaze, fine reddish-gray clay, 5¼ inches in height. Made by Kinkozan at Awata, in Kioto, province of Yamashiro. Mark, Kinkozan, impressed. Date, 1800.

No. 530. Tea Pot, Dohachi stoneware.

Covered with pale tea-green glaze, hard sandy gray clay, 3½ inches in height. Made by Dohachi of Kioto at Arita, in Hizen, during his visit. Marks, Hizen, Kanyo, and Dohachi, impressed. Date, 1870.

Kioto Ware.

No. 531. Tea Bowl, Awata faïence.

Covered with black glaze excepting the lower part, which is covered with finely crackled creamy-white glaze, fine gray clay, 1¾ inches in height, and 4¼ inches in diameter. Made by Kinkozan at Awata, in Kioto, province of Yamashiro. Date, 1850.

No. 532. Cake Stand, Kioto faïence.

Covered with dull-gray glaze, and decorated with Mishima design inlaid with white under the glaze, hard red clay, 2¼ inches in height, and 6 inches in diameter. Made by Dohachi at Kioto, province of Yamashiro. Mark, Dohachi, impressed. Date, 1820.

No. 533. Incense Box, in form of chrysanthemum, Yeiraku faïence.

Covered with blue and yellow glaze, soft yellowish clay, 1¾ inches in height, and 2½ inches in diameter. Made by Yeiraku at Kioto, province of Yamashiro. Marks, Kahin, Shiriu, and Yeiraku, impressed. Date, 1830.

No. 534. Cake Dish, with arched handle.

Covered with crackled dull pinkish-gray glaze, sandy gray clay, 5 inches in height, and 4 inches in diameter. Made by Rokubei at Kioto, province of Yamashiro. Mark, Rokubei, incised. Date, 1820.

No. 535. Tea Pot, square shape, Kioto faïence.

Decorated with conventional design of clouds and waves painted in blue, green, and white enamels over the unglazed surface, fine gray clay, 6¼ inches in height. Made by Taizan at Awata, in Kioto, province of Yamashiro. Mark, Taizan, impressed. Date, 1800.

No. 536. Sake Pot, Awata faïence.

Decorated with four panels having figure and floral design in brown engobe, and with the bands of blue enamels, fine gray clay, 6 inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1850.

No. 537. Sake Pot, Awata faïence.

Covered with crackled creamy-white glaze, and decorated with floral scroll painted in blue enamel over the glaze, fine gray clay, 4¾ inches in height. Made after the Delft faience at Awata, in Kioto, province of Yamashiro. Date, 1800.

No. 538. Tea Pot, square shape, Awata faïence.

Covered with crackled creamy-white glaze, and decorated with bamboo plants painted in blue and brown

under the glaze, fine gray clay, 3½ inches in height. Made by Kinkozan at Awata, in Kioto, province of Yamashiro. Mark, Kinkozan, impressed. Date, 1800.

No. 539. Tea Bowl, Kioto faïence.

Covered with dull-gray glaze, and decorated with moon, cherry blossoms and snow painted in colored enamels, and with a dissertation on tea ceremony in blue enamel written by Koho Fuhaku in the early summer, day of the eighth year of Meiwa (1771), fine gray clay, 3¼ inches in height, and 5½ inches in diameter. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1771.

No. 540. Bowl, Kioto faïence.

Covered with dark-gray glaze, and decorated with landscape painted in blue under the glaze, reddish clay, 2½ inches in height, and 6 inches in diameter. Made at Kioto, in the province of Yamashiro. Date, 1850.

No. 541. Sake Bottle, Kioto faïence.

Covered with finely crackled creamy-white glaze, and decorated with landscape painted in blue under the glaze, fine gray clay, 7 inches in height. Made by Taizan at Atawa, in Kioto, province of Yamashiro. Mark, Taizan, impressed. Date, 1750.

No. 542. Sake Bottle, square form, with short neck, Kioto faïence.

Covered with finely crackled creamy-white glaze, and decorated with landscape painted in blue under the glaze, fine gray clay, 8¼ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1750.

No. 543. Sake Bottle, square form, with short neck, Kiyomidsu faïence.

Covered with finely crackled creamy-white glaze, and decorated with running green glaze round the neck and shoulder, fine gray clay, 7 inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1800.

No. 544. Tea Bowl, Kioto faïence.

Covered with gray crackled glaze, and decorated with a band of diapers round the upper part, painted over the glaze in gold, green, and red, fine gray clay, 3 inches in height, and 5 inches in diameter. Made at Kiyomidsu in Kioto, province of Yamashiro. Mark, Kiyomidsu, impressed. A specimen figured in Ninagawa's Keramic history. Date, 1675.

Kioto Ware.

No. 545. Bowl, Kioto faïence.

Covered with dark-gray glaze, and decorated with flowers painted in colors, fine gray clay, 3 inches in height, and 6½ inches in diameter. Made by Yozo at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Yozo, impressed. Date, 1850.

No. 546. Dish, Kioto faïence.

Covered with dull dark-gray glaze, and decorated with cherry flowers in relief under the glaze, fine gray clay, 3¼ inches in diameter. Made by First Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Rokubei, incised. Date, 1790.

No. 547. Dish, Kioto faïence.

Covered with dark-gray glaze, and decorated with chrysanthemum flower and leaf painted in blue and brown under the glaze, fine gray clay. Made by Dohachi at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Dohachi, impressed. Date, 1830.

No. 548. Sake Cup, Kioto faïence.

Covered with dull-gray glaze, and decorated with grasses painted in blue under the glaze, fine gray clay, 2½ inches in diameter. Made by Kitei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Kitei, impressed. Date, 1850.

No. 549. Incense Box, in form of cucumber, Kioto faïence.

Covered with pinkish-white glaze, and decorated with leaves and vines painted in brown under the glaze, fine gray clay, 4 inches long. Made by Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Sei, impressed. Date, 1820.

No. 550. Sake Cup, Kioto faïence.

Covered with dull-white glaze, and decorated with floral scroll painted in blackish blue under the glaze, fine gray clay, 2 inches in diameter. Made by Yozo at Kioto, province of Yamashiro. Mark, Yozo, painted in blue. Date, 1850.

No. 551. Sake Bottle, Kioto faïence.

Covered with crackled creamy-white glaze, and decorated with landscape painted in blue under the glaze, fine gray clay, 3 inches in height. Made by Giozan at Kioto, in the province of Yamashiro. Mark, Giozan, impressed. Date, 1850.

No. 552. Incense Box, in form of a bird, Kioto faïence.

Covered with dark-brown glaze, fine gray clay, 2 inches in diameter. Made by First Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Sei, impressed. Date, 1790.

Kioto Ware.

No. 553. Incense Box, in form of chrysanthemum, Kioto faïence.

Covered with dark-gray glaze, soft yellowish clay, 2 inches in diameter. Made by Woho at Kioto, in the province of Yamashiro. Mark, Woho, impressed. Date, 1850.

No. 554. Tea Cup, Kioto faïence.

Covered with gray glaze, and decorated with cherry blossoms painted in colored enamels over the glaze, fine reddish clay, 2¼ inches in height, and 2½ inches in diameter. Made by Yozo at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Yozo, impressed. Date, 1850.

No. 555. Small Perfume Bottle, gourd-shape, Kioto faïence.

Covered with dark-gray glaze, fine gray clay, 1½ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 556. Tea Bowl, Awata faïence.

Covered with crackled dull-brown glaze, and decorated with pine-trees painted in white, blue, and gold, hard red clay, 3½ inches in height, and 5 inches in diameter. Made at Awata in Kioto, province of Yamashiro. Mark, Ninsei, impressed. (Copied.) Date, 1800.

No. 557. Tea Bowl, Kioto faïence.

Covered with crackled gray glaze, and decorated with flying birds and moon painted in brown under the glaze, fine gray clay, 3½ inches in height, and 4½ inches in diameter. Made at Kioto, in the province of Yamashiro. Mark, Ninsei, impressed. Date, 1650.

No. 558. Tea Bowl, Kioto faïence.

Covered with crackled gray glaze, and decorated with pine-trees painted in enamels and gold, fine gray clay, 3¾ inches in height, and 3½ inches in diameter. Made at Kioto, in the province of Yamashiro. Mark, Ninsei, impressed. (Copied.) Date, 1800.

No. 559. Tea Bowl, Kioto faïence.

Covered with pinkish-gray glaze, and decorated with standing storks, fine reddish clay, 4 inches in height and diameter. Made by First Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Sei, impressed. Date, 1780.

No. 560. Tea Bowl, Dohachi faïence.

Covered with dull-gray glaze, and decorated with two Kiri crests incised under the glaze, fine reddish clay, 3 inches in height, and 5 inches in diameter. Made by second Dohachi at Momoyama, in Fushimi, province of Yamashiro. Mark, Momoyama, impressed. Date, 1850.

No. 561. Tea Jar, Kioto faïence.

Covered with mottled-brown glaze, hard red clay, 2¼ inches in height. Made by Sohaku at Kioto, in the province of Yamashiro. Date, 1550.

No. 562. Tea Jar, Kioto faïence.

Covered with amber-brown glaze, hard red clay, 2¾ inches in height. Made at Kioto, in the province of Yamashiro. Date, 1550.

No. 563. Tea Jar, Kioto faïence.

Covered with brown glaze, hard reddish clay, 2¾ inches in height. Made by Sohaku at Kioto, in the province of Yamashiro. Date, 1550.

No. 564. Tea Jar, Kioto faïence.

Covered with thick amber-brown Raku glaze, fine gray clay, 3½ inches in height. Made by Shoi at Kioto, in the province of Yamashiro. Date, 1550.

No. 565. Tea Jar, Kioto faïence.

Covered with chocolate-brown glaze with black streaks, fine gray clay, 3¾ inches in height. Made at Kioto, in the province of Yamashiro. Date, 1700.

Kioto Ware.

No. 566. Tea Jar, Kioto faïence.

Covered with finely crackled gray glaze, and with black over it, fine gray clay, 3 inches in height. Made by Ninsei at Kioto, in the province of Yamashiro. Mark, Ninsei, impressed. Date, 1670.

No. 567. Tea Jar, Kioto faïence.

Covered with chocolate glaze, fine gray clay, 3 inches in height. Made by Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Sei. Date, 1800.

No. 568. Tea Jar, Kioto faïence.

Unglazed, and decorated with chrysanthemums in relief, hard red clay, 1½ inches in height. Made at Kioto, in the province of Yamashiro. Date, 1750.

No. 569. Incense Box, Kioto faïence.

Decorated with storks and floral scrolls in low relief, and colored with blue and green enamels, fine gray clay, 2½ inches in diameter. Made at Kioto, in the province of Yamashiro. Date, 1800.

Kioto Ware.

No. 570. Incense Box, Dohachi faïence.

Covered with red Raku glaze, and gilded, and decorated with chrysanthemum in relief, soft pinkish clay, 4 inches in diameter. Made by Dohachi at Fushimi, in the province of Yamashiro. Date, 1850.

No. 571. Incense Box, Kioto faïence.

Covered with crackled gray glaze, and decorated with pine-needles painted in brown under the glaze, fine gray clay, 4 inches in diameter. Made at Kiyomidsu in Kioto, province of Yamashiro. Mark, Kiyomidsu, impressed. Date, 1700.

No. 572. Incense Burner, Kioto faïence.

Covered with green glaze, and decorated with landscape painted in black under the glaze, fine gray clay, 2½ inches in height. Made by Rokubei at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Sei, impressed. Date, 1880.

No. 573. Dish, oblong, with corners indented.

Covered with dull-white glaze, and decorated with scrolls and medallions painted in blue and red under the glaze, soft gray clay, 4¼ inches by 8¼ inches. Made at Kioto, in the province of Yamashiro. Mark, a Heron, painted in blue. (Made after the Delft ware.) Date, 1800.

Kioto Ware.

No. 574. Tea Pot, Kioto faïence.

The outside unglazed, and inside glazed with dull-gray glaze, fine reddish clay. Made at Kioto, in the province of Yamashiro. Mark, Toseizan, impressed. Date, 1850.

No. 575. Tea Bowl, Asahi faïence.

Covered with thin pinkish-yellow glaze, fine gray clay, 3 inches in height, and 4¼ inches in diameter. Made at Uji, in the province of Yamashiro. Mark, Asahi, impressed. Date, 1870.

No. 576. Incense Box, in shape of Otafuku, Kiyomidsu porcelain.

Decorated in colored enamels and gold, fine white clay, 2½ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 577. Tea Jar, in shape of bucket, Fushimi porcelain.

Covered with celadon glaze, white clay, 3½ inches in height. Made by Giozan at Fushimi, in the province of Yamashiro. Mark, Fukakusa Giozan, impressed. Date, 1800.

No. 578. Incense Burner, Kioto faïence.

Covered with crackled celadon glaze, and decorated with an imperial crest in gilt, white clay, 2½ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Mark, Gohonzan Onaratame, impressed. Date, 1850.

No. 579. Covered Cake Bowl, Yeiraku porcelain.

Covered with white glaze, and decorated with dragon flowers and children at play painted in blue under the glaze, fine white clay, 5 inches in diameter. Made by Yeiraku Hozen at Kioto, in the province of Yamashiro. Mark, Kahin Shiriu, impressed, and Yeiraku Hozen Konan nite Tsukuru, painted in blue. Date, 1840.

No. 580. Sake Cup, Yeiraku porcelain.

Covered with white glaze, and decorated with medallions painted in blue under the glaze, and the rest of the surface with birds and scrolls painted in red and gold, fine white clay, 1½ inches in height. Made by Yeiraku Wazen at Kioto, in the province of Yamashiro. Mark, Dai Nippon Yeiraku Tsukuru, painted. Date, 1860.

No. 581. Sake Cup, Kioto porcelain.

Covered with crackled white glaze, and decorated with a verse in blue under the glaze, fine white clay, 2¼

inches in diameter. Made by Seifu at Kiyomidsu, in Kioto, province of Yamashiro. Mark, Seifu, painted. Date, 1870.

No. 582. Comfit Bottle, Kioto porcelain.

Covered with white glaze, and decorated with landscape painted in blue under the glaze, fine white clay, 2½ inches in height. Made by Sahei at Kioto, in the province of Yamashiro. Mark, Sahei Tsukuru, painted. Date, 1850.

No. 583. Tea Jar, hexagonal, Kioto porcelain.

Covered with white glaze, and decorated with landscape and diapers painted in blue under the glaze, fine white clay, 3¾ inches in height. Made by Torasuke at Kioto, in the province of Yamashiro. Mark, Torasuke Kore wo Tsukuru, painted. Date, 1850.

No. 584. Incense Box, square shape, Dohachi porcelain.

Covered with white glaze, and decorated with egg-plants painted in blue under the glaze, fine white clay, 2 inches in height. Made by Dohachi at Arita, in Hizen, during his visit. Mark, Hizen Kanyo Dohachi Sei, painted. Date, 1870.

Kioto Ware.

No. 585. Tea Pot, Kioto porcelain.

Covered with white glaze, and decorated with figure subject painted in colored enamels and gilt over the glaze, fine white clay, 4½ inches in height. Made by Shuhei at Kiyomidsu, in Kioto, province of Yamashiro. Date, 1830.

No. 586. Napkin Holder, Kioto faïence.

Covered with gray glaze, and decorated with plum blossoms painted in brown under the glaze and in white over the glaze, hard gray clay, 2 inches in height. Made by Kenzan at Narutaki, in Kioto, province of Yamashiro. Mark, Kenzan, painted. Date, 1700.

No. 587. Tea Bowl, Kioto faïence.

Covered with gray glaze, and decorated with flowers painted in brown and in blue under the glaze, hard gray clay, 4½ inches in diameter. Made by Kenzan at Narutaki, in Kioto, province of Yamashiro. Date, 1700.

No. 588. Incense Box, Kioto faïence.

Covered with crackled creamy glaze, and decorated with scrolls and diapers painted in black under the glaze, fine gray clay, 4 inches in diameter. Made by Kenzan at Narutaki, in Kioto, province of Yamashiro. Mark, Kenzan, painted. Date, 1700.

Kioto Ware.

No. 589. Water Jar, Kioto faïence.

Covered with crackled gray glaze, and decorated with chrysanthemum painted in blue and brown under the glaze, hard reddish clay, 6½ inches in height. Made by Kenzan at Narutaki, in Kioto, province of Yamashiro. Mark, Kenzan, painted. Date, 1700.

No. 590. Tea Bowl, Kioto faïence.

Covered with brilliant dark-brown glaze, and ornamented with silver rim, fine gray clay, 3 inches in height, and 4¼ inches in diameter. Made at Kioto, in the province of Yamashiro. Date, 1800.

No. 591. Tea Bowl, Kioto faïence.

Covered with gray glaze, and decorated with brown streaks, fine gray clay, 3¼ inches in height, and 5¼ inches in diameter. Made at Omuro in Kioto, province of Yamashiro. Mark, Omuro, impressed. Date, 1850.

No. 592. Incense Burner, Kioto faïence.

Covered with creamy crackled glaze, and decorated with landscape painted in blue under the glaze, fine gray clay, 3½ inches in height. Made by Kinkozan at Awata, in Kioto, province of Yamashiro. Mark, Kinkozan, painted. Date, 1800.

Kioto Ware.

No. 593. Incense Burner, Kioto faïence.

Covered with dull-white glaze, and decorated with landscape painted in blue after the old Delft ware, fine gray clay, 3 inches in height. Made at Kioto, in the province of Yamashiro. Date, 1800.

No. 594. Tea Bowl, Kioto faïence.

Covered with crackled creamy glaze, and decorated with archaic bird design painted in black under the glaze, fine gray clay, 2½ inches in height, and 3¾ inches in diameter. Made at Kioto, in the province of Yamashiro. Date, 1800.

No. 595. Tea Jar, Kioto faïence.

Covered with crackled creamy glaze, and decorated with flower design in blue under the glaze, fine gray clay, 3 inches in height. Made at Kioto, in the province of Yamashiro. Date, 1850.

No. 596. Napkin Holder, Kioto Raku ware.

Covered with green glaze, and decorated with incised golden chain, fine gray clay, 2½ inches in height. Made at Kioto, in the province of Yamashiro. Mark, Raku, impressed. Date, 1850.

Kioto Ware.

No. 597. Tea Bowl, Kioto faïence.

Covered with thin dull-green glaze, and decorated with an imperial Kiri Mon incised and letters painted in brown, hard red clay, 2¾ inches in height, and 4 inches in diameter. Made by Seizan at Kioto, in the province of Yamashiro. Mark, Seizan, impressed. Date, 1850.

No. 598. Tea Pot, Kioto faïence.

The outside unglazed, and inside glazed with creamy crackled glaze, and decorated with incised Japanese verse, fine gray clay, 2½ inches in height. Made by Rengetsu, the famous female potter, at Kioto, in the province of Yamashiro. Mark, Rengetsu, incised. Date, 1850.

No. 599. Tea Bowl, Kioto Raku ware.

Covered with black Raku glaze, and decorated with Chinese characters in reserve, coarse gray clay, 3½ inches in height, and 4 inches in diameter. Made at Kioto, in the province of Yamashiro. Mark, Raku, impressed. Date, 1700.

No. 600. Tea Jar, with arched handle, Kioto Raku ware.

Covered with black Raku glaze, coarse red clay, 3 inches in height. Made at Kioto, in the province of Yamashiro. Date, 1750.

Kioto Ware.

No. 601. Tea Jar, Kioto Raku ware.

Covered with crackled gray glaze, coarse reddish clay, 3¼ inches in height. Made at Kioto, in the province of Yamashiro. Mark, Raku, impressed. Date, 1750.

No. 602. Vase, Kioto faïence.

Covered with crackled creamy-gray glaze, and decorated with streaks of red glaze, fine gray clay, 8 inches in height. Made at Kioto, in the province of Yamashiro. Date, 1850.

No. 603. Flower Pot, Yeiraku faïence.

Covered with dull-gray glaze, and decorated with crests in relief under the glaze, fine gray clay, 4 inches in height, and 7 inches in diameter. Made by Yeiraku at Kioto, in the province of Yamashiro. Mark, Yeiraku, incised, and the inscription to the effect that it was made for Mr. Furugawa of Tsushima with the clay brought over from Korea. Date, 1860.

No. 604. Sake Bottle, Kioto faïence.

Unglazed, and decorated with thick green glaze round the mouth running down, fine reddish clay, 9 inches in height. Made at Kioto, in the province of Yamashiro. Mark, Yamako, impressed. Date, 1850.

No. 605. Vase, Kioto porcelain.

Covered with white glaze, and decorated with archaic design painted in green, purple, and red enamels over the glaze, hard white clay, 10½ inches in height. Made by Yeisen at Kioto, in the province of Yamashiro. Date, 1750.

No. 606. Vase, Kioto porcelain.

Covered with white glaze, and decorated with archaic design painted in colored enamels over the glaze, white clay, 15 inches in height. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, painted. Date, 1800.

No. 607. Tea Bowl, Kioto faïence.

Covered with black glaze outside and with creamy-white glaze inside, and decorated with chrysanthemums painted in white and gold in sections of gold and silver diamond, fine gray clay, 3½ inches in height, and 4½ inches in diameter. Made by Mokubei after Ninsei's work, at Kioto, in the province of Yamashiro. Mark, Mokubei, painted. Date, 1800.

No. 608. Bowl, Kioto faïence.

Covered with dull-gray glaze, and decorated with figure subject painted in blue under the glaze, fine gray

clay, 4½ inches in height, and 6 inches in diameter. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, painted. Date, 1800.

No. 609. Tea Bowl, Kioto faïence.

Covered with crackled gray glaze, and decorated with floral scrolls painted in colored enamels over the glaze, fine gray clay, 3 inches in height, and 4¼ inches in diameter. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, painted. Date, 1800.

No. 610. Tea Bowl, Kioto faïence.

Covered with dull-white glaze, and decorated with landscape painted in dark blue under the glaze, fine gray clay, 2¾ inches in height, and 3¼ inches in diameter. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Sehei. Date, 1800.

No. 611. Tea Cup, Kioto faïence.

Covered with dull grayish-white glaze, and decorated with dragon and diapers in relief under the glaze, fine grayish clay, 2 inches in height, and 2¼ inches in diameter. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, impressed. Date, 1800.

No. 612. Tea Pot, Kioto faïence.

Covered with dull-gray glaze, and decorated with Mishima design incised under the glaze, fine gray clay, 3¾ inches in height. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, impressed. Date, 1800.

No. 613. Tea Pot, Kioto faïence.

Covered with yellow glaze, and decorated with archaic design in relief, fine gray clay, 3¾ inches in height. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, impressed. Date, 1800.

No. 614. Bowl, Kioto faïence.

Covered with dull-gray glaze, and decorated with incised floral design, hard red clay, 3 inches in height, and 5 inches in diameter. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, impressed. Date, 1800.

No. 615. Sake Cup Stand, Kioto faïence.

Covered with white and brown glazes, and decorated with flowers painted in blue under the glaze, fine gray clay, 1½ inches in height, and 2 inches in diameter. Made by Shuhei at Kioto, in the province of Yamashiro. Mark, Shuhei, impressed. Date, 1820.

Akahada Ware.

No. 616. Cake Dish, boat-shape, Kioto faïence.

Covered with pale-blue glaze, and decorated with archaic design painted in brown under the glaze, coarse reddish clay, 3¾ inches by 11¾ inches. Made by Rokubei at Kioto, in the province of Yamashiro. Mark, Sei, impressed. Date, 1810.

No. 617. Water Jar, Kioto faïence.

Covered with yellow-brown glaze with metallic dark-brown spots, gray clay, 5 inches in height, and 9 inches in diameter. Made at Kioto, in the province of Yamashiro. Date, 1800.

Akahada Ware, Province of Yamato.

Akahada factory is said to have been established during the Shoho period (1644–47), by Ninsei, of Kioto, at Koriyama, and its early products were similar to the Ninsei ware, with an exception of a difference in clay. The factory was closed in a few years, and it was

reëstablished by Yanagizawa Giozan, chief of the Castle of Koriyama during the Kioho period, 1716–35. Mokuhaku is a famous potter who worked at this factory in the early part of this century.

Kasezan ware was made at Kasezan in Nara, and it is a porcelain made after the old blue and white of China and Shonsui.

It is said by some authorities that Kasezan was one of the places where the great Shonsui erected a kiln after his return from China.

No. 618. Water Jar, Akahada faïence.

Covered with finely crackled creamy-white glaze, and decorated with reserved medallions and diapers painted in colored enamels over the glaze, fine gray clay, 6 inches in height, and 5½ inches in diameter. Made at Akahada, in the province of Yamato. Mark, Akahada Yama Mokuhaku, impressed. Date, 1840.

No. 619. Bowl, Akahada faïence.

Covered with finely crackled creamy-white glaze, and decorated with archaic design painted in colored enamels

over the glaze, fine gray clay, 4¾ inches in height, and 6¼ inches in diameter. Made by Mokuhaku at Akahada, in the province of Yamato. Mark, Akahada Yama Mokuhaku, impressed. Date, 1820.

No. 620. Bowl, Akahada faïence.

Covered with dark chocolate-brown glaze, fine gray clay, 4 inches in height, and 5¾ inches in diameter. Made at Akahada, in the province of Yamato. Mark, Akahada, impressed. Date, 1820.

No. 621. Bowl, Akahada faïence.

Covered with dark-brown on one side, and with grayish-white glaze on the other, reddish clay, 2½ inches in height, and 5¼ inches in diameter. Made at Akahada, in the province of Yamato. Mark, Akahada, impressed. Date, 1850.

No. 622. Tea Bowl, Akahada faïence.

Covered with dark dull-gray glaze, and decorated with Mishima design incised under the glaze, and filled with white, hard red clay, 3 inches in height, and 4½ inches in diameter. Made at Akahada, in the province of Yamato. Mark, Akahada, impressed. Date, 1840.

No. 623. Tea Bowl, Akahada faïence.

Covered with brown, celadon, and gray glazes in sections, fine gray clay, 3¾ inches in height, and 5¼ inches in diameter. Made at Akahada, in the province of Yamato. Mark, Akahada, impressed. Date, 1800.

No. 624. Incense Box, Akahada faïence.

Covered with crackled gray glaze, and decorated with Shippo design painted in blue under the glaze, fine gray clay, 2½ inches in height. Made at Akahada, in the province of Yamato. Date, 1800.

No. 625. Tea Bowl, Akahada faïence.

Covered with gray glaze, and decorated with storks in cloud incised and filled with white under the glaze, fine reddish clay, 3½ inches in height, and 4 inches in diameter. Made at Akahada, in the province of Yamato. Date, 1800.

No. 626. Tea Bowl, Akahada faïence.

Covered with pale-yellow glaze, and decorated with a lobster painted in black under the glaze, fine gray clay, 2 inches in height, and 4½ inches in diameter. Made at Akahada by Mokuhaku, in the province of Yamato. Mark, Akahada Yama Mokuhaku. Date, 1830.

Akahada Ware.

No. 627. Vase, Akahada faïence.

Covered with black glaze, and decorated with vines painted in colored enamels over the glaze, fine gray clay, 8½ inches in height. Made at Akahada, in the province of Yamato. Mark, Akahada, impressed. Date, 1800.

No. 628. Incense Box, made in form of Otafuku, Akahada porcelain.

Covered with white glaze, and decorated with colored enamels over the glaze, fine white clay, 1¾ inches in height. Made by Mokuhaku at Akahada, in the province of Yamato. Mark, Akahada Yama Mokuhaku, impressed. Date, 1840.

No. 629. Tea Jar, Akahada faïence.

Covered with Namako glaze, fine gray clay, 3½ inches in height. Made by Kochiuten, an amateur potter, at Akahada, in the province of Yamato. Mark, Kochiuten, impressed. Date, 1800.

No. 630. Tea Bowl, Shonsui porcelain.

Covered with white glaze, and decorated with Chinese boys and floral scroll painted in blue under the glaze, fine white clay, 3 inches in height, and 4 inches

in diameter. Made by Shonsui, the first porcelain maker, at Kasezan in Nara, province of Yamato. Mark, Sho, painted. Date, 1520. The place where this was made is uncertain, but it is one of the great Shonsui's specimens beyond a question.

No. 631. Vase, Shonsui porcelain.

Covered with white glaze, and decorated with brocade design painted in blue under the glaze, fine white clay, 9 inches in height. Made, perhaps, at Kameyama in Nagasaki, province of Hizen. Date, 1850. A copy of Shonsui's work.

No. 632. Incense Box, Shonsui porcelain.

Covered with white glaze, and decorated with brocade design painted in blue under the glaze, fine white clay, 2½ inches in height. Made at Kioto, after Shonsui's work. Date, 1800.

Province of Yechizen (Echizen).

There existed in this province two Keramic factories, one at Fukui, the provincial capital, and another at Mikuni, but no written record

of these factories can be found in any Keramic history, except in Ninagawa's works, who says that Setosuke, a native of Seto, province of Owari, was invited to Fukui by Yamada, a wealthy amateur of that city during Manji period (1658–60), and made some pieces there, and the tea bowls made by him were excellent in shape and much admired by tea clubs.

He was appointed one of the tea bowl makers to the Court of Shogun afterward, and his descendants were honored with the same appointment, and settled in Yedo (Tokio).

No. 633. Tea Bowl, Setosuke faïence.

Covered with dull-gray glaze, and decorated with brush-mark inlaid with white under the glaze, hard reddish clay, 2¼ inches in height, and 5 inches in diameter. Made by Setosuke at Fukui, in the province of Echizen. Mark, Setosuke, impressed. Date, 1660.

No. 634. Covered Bowl, Echizen faïence.

Covered with pinkish-gray glaze, and decorated with landscape inlaid with white, green, and blue under the

glaze, fine gray clay, 3¼ inches in height, and 4½ inches in diameter. Made at Mikuni, in the province of Echizen. Date, 1800. (It is not certain whether this was made at Mikuni or Fukui, but it is undoubtedly made in the province of Echizen.)

A Collection of Figures.

This collection contains examples of various forms into which the imaginative potters of Japan have fashioned clay.

Province of Bizen.

No. 635. Okimono (decorative piece), figure of a pheasant standing on rock, Imbe stoneware.

Greenish-gray clay slightly glazed, modeled beautifully, 8 inches in height. Made at Imbe, in the province of Bizen. Mark, Cho, impressed. Date, 1700.

Bizen Ware.

No. 636. Okimono, a heron standing on lotus-leaf, Imbe stoneware.

Greenish-gray clay, slightly glazed, fine modeling, 7½ inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 637. Incense Burner, made in shape of rooster on log, Imbe stoneware.

Greenish-gray clay, slightly glazed, 10½ inches in height. Made at Imbe, in the province of Bizen. Date, 1700.

No. 638. Incense Burner, in form of boat with a fisherman sitting in the bow, Imbe stoneware.

Greenish-gray clay, slightly glazed, 5½ inches in height, and 12½ inches in length. Made at Imbe, in the province of Bizen. Date, 1700.

No. 639. Incense Burner, in form of an ox on straw bag, Imbe stoneware.

Fine red clay, and beautifully modeled, 5½ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

Bizen Ware.

No. 640. Netsuke, in form of Daruma, Imbe stoneware.

Fine hard red clay, decorated with gold, 1½ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 641. Okimono, figure of Hitomaro the poet, Imbe stoneware.

Fine red clay, slightly glazed, 12½ inches in height. Made at Imbe, in the province of Bizen. Mark, Cho, impressed. Date, 1750.

No. 642. Okimono, bird on log, Imbe stoneware.

Fine reddish-gray clay, slightly glazed, fine modeling, 5 inches in height. Made at Imbe, in the province of Bizen. Mark, Cho, impressed. Date, 1750.

No. 643. Okimono, a dog foo on rock, Imbe stoneware.

Hard red clay, slightly glazed, 8 inches in height. Made at Imbe, in the province of Bizen. Mark, Kii, impressed. Date, 1800.

Bizen Ware.

No. 644. Okimono, gourd with a crab, Imbe stoneware.

Hard red clay, covered with pear-skin glaze, 5½ inches in height, and 7¼ inches in diameter. Made at Imbe, in the province of Bizen. Date, 1800.

No. 645. Okimono, two quails on radish, Imbe stoneware.

Hard red clay, covered with pear-skin glaze, 9½ inches in height. Made at Imbe, in the province of Bizen. Mark, Teiko, impressed. Date, 1800.

No. 646. Okimono, monkey making cake, Imbe stoneware.

Hard gray clay, covered with greenish-brown glaze, 3¼ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 647. Okimono, cat with rat sitting on fire brazier, Imbe stoneware.

Hard red clay, covered with pear-skin glaze, 6½ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 648. Okimono, Yebisu with carp, Imbe stoneware.

Hard red clay, 7½ inches in height. Made at Imbe, in the province of Bizen. Date, 1800.

No. 649. Okimono, Kanshin and impudent peasant, Imbe stoneware.

Hard red clay, covered with pear-skin glaze, 9¼ inches in height. Made at Imbe, in the province of Bizen, by Kimura Kiyochika. Mark, Dai Nippon Imbe To Kimura Kiyochika, impressed. Date, 1850.

No. 650. Hanging Vase, dragon with sword, Imbe stoneware.

Hard red clay, slightly glazed, 8½ inches in height. Made at Imbe, in the province of Bizen. Date, 1800.

No. 651. Okimono, dog foo, Imbe stoneware.

Hard red clay, slightly glazed, 1¼ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

Chikuzen Ware.

No. 652. Water Jar, for writing-table, made in form of boat, Imbe stoneware.

Hard red clay, thinly glazed, 1½ inches in height, and 3¾ inches long. Made at Imbe, in the province of Bizen. Mark, Terami, impressed. Date, 1880.

No. 653. Okimono, figure of Hitomaro the poet, Imbe stoneware.

Hard fine greenish-gray clay, thinly glazed, fine modeling, 4¼ inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

No. 654. Okimono, pigeon on stump, Imbe stoneware.

Hard fine gray clay, covered with white glaze, a rare specimen of white Bizen, 9 inches in height. Made at Imbe, in the province of Bizen. Date, 1750.

Province of Chikuzen.

No. 655. Okimono, a Chinese boy with fan, sitting, Takatori ware.

Good modeling, fine white clay, covered with brown, gray, and blue glazes, 9½ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1800.

Chikuzen Ware.

No. 656. Okimono, boat with a coil of rope, Takatori stoneware.

Hard gray clay, covered with yellowish-brown glaze on the outside, and with dull-gray glaze inside, 4¾ inches by 11 inches. Made at Takatori, in the province of Chikuzen. Date, 1800.

No. 657. Okimono, Tekkai blowing out his spirit, Takatori stoneware.

Hard gray clay, covered with greenish-brown glaze, 8½ inches in height. Made at Takatori, in the province of Chikuzen. Mark, Taka and Hokiu, impressed. Date, 1800.

No. 658. Okimono, Jurojin, Takatori stoneware.

Hard gray clay, covered with olive-green glaze, 10¼ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1800.

No. 659. Okimono, owl on a thatched roof, Takatori stoneware.

Covered with yellowish-brown glaze, 9½ inches in height. Made at Takatori, in the province of Chikuzen. Mark, Taka and Shigechika, impressed. Date, 1850.

Hizen Ware.

No. 660. Sake Bottle, in form of egg-plant, Takatori stoneware.

Hard gray clay, covered with purple and gray glaze, 6¾ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1850.

No. 661. Okimono, lotus-leaf and bird, Takatori stoneware.

Hard gray clay, covered with green glaze, 5½ inches in height. Made at Takatori, in the province of Chikuzen. Mark, Taka, impressed. Date, 1850.

No. 662. Incense Burner, a cock and drum, Takatori stoneware.

Hard gray clay, covered with green glaze, the cock's comb in red, 11¾ inches in height. Made at Takatori, in the province of Chikuzen. Date, 1850.

Province of Hizen.

No. 663. Okimono, figure of Genius with gourd, Hirado porcelain.

Fine white clay, covered with brown, blue, and white glazes, 4½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

Hizen Ware.

No. 664. Okimono, figure of Fukusuke, Hirado porcelain.

Fine white clay, covered with white glaze, and decorated with blue under the glaze, 1¾ inches in height. Made at Mikawachi, in the province of Hizen. Mark, Shibata Tomo Uchi, incised. Date, 1850.

No. 665. Incense Box, in form of dog, Hirado porcelain.

Fine white clay, covered with white glaze, 1¼ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 666. Okimono, two dogs, Hirado porcelain.

Fine white clay, covered with white glaze, with collars in brown and blue, 1¼ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1850.

No. 667. Netsuke, monkey after peach, Hirado porcelain.

Fine white clay, covered with white glaze, 1½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1850.

Hizen Ware.

No. 668. Netsuke, Daikoku, Hirado porcelain.

Fine white clay, covered with brown glaze, 1½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1850.

No. 669. Netsuke, Sennin, Hirado porcelain.

Fine white clay, covered with light-brown glaze, 2 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1850.

No. 670. Netsuke, Sennin, Hirado porcelain.

Fine white clay, covered with brown, blue, and white glazes, 2¾ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 671. Netsuke, Sennin, Hirado porcelain.

Fine white clay, decorated with gilt, blue, and black over the glaze, 2½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 672. Okimono, Hotei, Hirado porcelain.

Fine white clay, covered with white glaze, and decorated with blue under the glaze, 1½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 673. Incense Box, in form of bird, Hirado porcelain.

Fine white clay, covered with white glaze, and decorated with colored enamels and gilt over the glaze, 1¾ inches in diameter. Made at Mikawachi, in the province of Hizen. Date, 1850.

No. 674. Okimono, a branch of chrysanthemum on stand, Hirado porcelain.

Fine white clay, covered with white glaze, 1¼ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1800.

No. 675. Vase, in shape of a clump of bamboos and figures, Hirado porcelain.

Fine white clay, covered with white, brown, and blue glazes, 10 inches in height. Made at Mikawachi, in the province of Hizen. Date, 1750.

No. 676. Okimono, dog, Hirado porcelain.

Fine white clay, covered with white clay, 5 inches in height. Made by Komaru, a female potter, at Makawachi, in the province of Hizen. Date, 1800.

No. 677. Okimono, dog standing, Hirado porcelain.

Fine white clay, covered with white glaze, and decorated with flowers, etc., partly in relief in blue under the glaze, 3 inches in height, and 6½ inches in diameter. Made at Mikawachi, in the province of Hizen. Date, 1760.

No. 678. Incense Burner, in form of dog sitting, Hirado porcelain.

Fine white clay, covered with white glaze, and decorated with chrysanthemum and a carp in water in relief, and partly painted in blue under the glaze, 5¾ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1760.

No. 679. Incense Burner, in form of sleeping tiger, Hirado porcelain.

Fine white clay, covered with pale-yellowish celadon glaze, and decorated in blue under the glaze, 5½ inches in height. Made at Mikawachi, in the province of Hizen. Date, 1760.

No. 680. Incense Burner, in form of hare standing on foot-ball, Imari porcelain.

Fine white clay, the hare covered with white glaze, and decorated with gilt and black, the foot-ball covered

with celadon glaze, and the rock with brown glaze, 9½ inches in height. Made at Nangawara in Arita, province of Hizen. Date, 1700.

No. 681. Okimono, figure of a woman in the Genroku costume, Imari porcelain.

Fine white clay, covered with white glaze, and decorated in blue under and in black, green, red, and gilt over the glaze, 6½ inches in height. Made at Arita, in the province of Hizen. Date, 1800.

No. 682. Okimono, lady standing with parasol, Imari porcelain.

White clay, covered with white glaze, and decorated in blue under and in colored enamels and gilt over the glaze, 12¾ inches in height. Made at Arita, in the province of Hizen. Date, 1650.

No. 683. Incense Burner, in form of dog foo, Imari porcelain.

Fine white clay, covered with white glaze, and decorated with colored enamels and gilt over the glaze, 5¾ inches in height. Made at Arita, in the province of Hizen.

Hizen Ware.

No. 684. Okimono, lion, white Nabashima porcelain.

Fine white clay, covered with white glaze, 2 inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 685. Incense Burner, in form of Baku, Nabeshima porcelain.

Fine white clay, covered with white glaze, 6 inches in height. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 686. Okimono, dog foo, Nabeshima porcelain.

Fine white clay, covered with celadon glaze, 10½ inches in height, and 11 inches in length. Made at Okawachi, in the province of Hizen. Date, 1750.

No. 687. Paper Weight, dog foo on stand, Imari porcelain.

Fine white clay, covered with white glaze, and decorated in blue under the glaze, 1¾ inches in height. Made by Kingaku at Arita, in the province of Hizen. Mark, Hizen Kanyo Kingaku, painted. Date, 1870.

No. 688. Paper Weight, dragon coiled, Imari porcelain.

Fine white clay, covered with white glaze, and decorated in blue under the glaze, 1¾ inches in height. Made by Kingaku at Arita, in the province of Hizen. Mark, Hizen Kanyo Kingaku, painted. Date, 1870.

No. 689. Door Ornament, in form of chrysanthemum, Nabeshima porcelain.

Fine white clay, covered with white glaze, 1¾ inches by 3 inches. Made at Okawachi, in the province of Hizen. Date, 1800.

No. 689A. Okimono, figure of priest seated, Imari porcelain.

Fine white clay, unglazed, and the face and head, shoulder and hand covered with lacquer and gilt, 3¼ inches in height. Made at Arita, in the province of Hizen. Date, 1800.

No. 690. Okimono, sleeping dragon, Hirado porcelain.

Fine white clay, unglazed, 2½ inches by 3 inches. Made at Mikawachi, in the province of Hizen. Mark, Mikawachi Yama Chikuwo Tsukuru, incised. Date, 1870.

Banko Ware.

No. 690A. Okimono, figure of Shotoku Taishi, Kakiyemon porcelain.

Fine white clay, covered with celadon glaze, 9 inches in height. Made by Kakiyemon at Nangawara, in Arita, province of Hizen. Mark, Meireki Gan nen Sakaida Kakiyemon Korewo Tsukuru, painted in blue under the glaze (Made by Kakiyemon in January of the first year of Meireki, 1655). Date, 1655.

Province of Ise.

No. 691. Incense Box, an ox lying down, Banko faïence.

Fine gray clay, covered with gilt and green glaze, 2 inches in height, and 3 inches long. Made at Kuwana, in the province of Ise. Mark, Banko, impressed. Date, 1770.

No. 692. Incense Box, an ox lying down, Banko faïence.

Fine gray clay, covered with purple and green glaze, 2½ inches in height, and 3¼ inches long. Made at Kuwana, in the province of Ise. Date, 1770.

Iwami Ware.

Province of Iwaki.

No. 693. Sake Cup, a mask of Tengu, Soma faïence.

Coarse sandy-gray clay, covered with gray glaze, and decorated in brown under the glaze, 4¾ inches in height. Made at Nakamura, in the province of Iwaki. Mark, two galloping horses. Date, 1850.

Province of Iwami.

No. 694. Okimono, figure of Tekkai, Iwami faïence.

Fine yellowish clay, covered with yellow-brown ame glaze, 12½ inches in height. Made by Nagami Gan at Sankaizan, in the province of Iwami. Mark, Gan, impressed. Date, 1820.

Minato Ware.

Province of Iwashiro.

No. 695. Incense Box, a fox dressed in a priest's robe, Aidsu stoneware.

Fine gray clay, unglazed, 2¼ inches in height. Made at Aidsu, in the province of Iwashiro. Mark, Meiji Jushi Shinki nen Moshun Kain Kozan Tsukuru (Made by Kozan the last month of spring in the fourteenth year of Meiji at Hongo Aidsu). Date, 1881.

Province of Idsumi.

No. 696. Okimono, figure of Gama seated with his favorite frog on his shoulder, Minato faïence.

Hard reddish clay, covered with dull greenish-gray glaze, 16½ inches in height. Made at Minato, in the province of Idsumi. Date, 1800.

Kutani Ware.

Province of Kaga.

No. 697. Okimono, figure of Daikoku with a counting-board, Kaga porcelain.

Coarse white clay, covered with dull white glaze, and decorated with green, purple, and blue enamels over the glaze, 7¼ inches in height. Made at Kutani, in the province of Kaga. Date, 1800.

No. 698. Okimono, figure of Yebisu with a ledger, Kaga porcelain.

Coarse white clay, covered with white glaze, and decorated with blue, green, and purple enamels over the glaze, 7¼ inches in height. Made at Kutani, in the province of Kaga. Date, 1800.

No. 699. Incense Box, a sleeping duck, Kaga porcelain.

Coarse white clay, covered with white glaze, and decorated with blue, green, purple, and yellow enamels over the glaze, 3 inches long, and 1½ inches in height. Made at Kutani, in the province of Kaga. Date, 1850.

Kishiu Ware.

No. 700. Incense Burner, a cock, Kaga porcelain.

Coarse gray clay, covered with dull white glaze, and decorated with black, blue, green, red, and yellow enamels over the glaze, 11 inches in height. Made at Kutani, in the province of Kaga. Date, 1700.

Province of Kii.

No. 701. Okimono, figure of Genius with a rat, Kishiu porcelain.

White clay, covered with dull celadon glaze, 6½ inches in height. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted, and Semba, impressed. Date, 1850.

No. 702. Cake Dish, in form of tortoise, Kishiu porcelain.

White clay, covered with white glaze, and decorated in blue under the glaze, 5 inches in height, and 11½ inches long. Made at Otokoyama, in the province of Kii. Mark, Nanki Otokoyama, painted. Date, 1850

Musashi Ware.

Province of Musashi.

No. 703. Votive Offering, group of seven gods of happiness, Imado faïence.

Soft yellowish clay, varnished with lacquer, 3½ inches in height. Made by Benshi at Imado, in Tokio, province of Musashi. Mark, Benshi, impressed. Date, 1772.

No. 704. Okimono, dog foo with ball, Raku-rakuyen stoneware.

Hard gray clay, covered with yellowish-brown glaze, 3 inches in height. Made at Rakurakuyen in Tokio, province of Musashi. Mark, Rakurakuyen Sei, impressed. Date, 1830.

No. 705. Okimono, figure of tortoise on rock, Rakurakuyen stoneware.

Gray clay, covered with grayish-brown glaze, 6 inches in height, and 11 inches in diameter. Made by Masaki at Tokio, province of Musashi. Date, 1820.

Owari Ware.

Province of Owari.

No. 706. Okimono, figure of Benzaiten seated on rock, Seto porcelain.

Fine white clay, covered with white glaze, 9½ inches in height. Made at Seto, in the province of Owari. Date, 1800.

No. 707. Seal, square, with unicorn handle, Seto porcelain.

Fine white clay, unglazed, 3¼ inches in height, and 3 inches square. Made by Sosendo at Seto, in the province of Owari. Date, 1820.

No. 708. Okimono, models of houses (2), Seto porcelain.

Fine white clay, covered with white glaze, and decorated with blue, green, and brown enamels. Made at Seto, in the province of Owari. Date, 1850.

Satsuma Ware.

Province of Satsuma.

No. 709. Okimono, monkeys on rock, Satsuma faïence.

Fine gray clay, the monkeys covered with crackled creamy-white glaze, and rock with greenish-black glaze, 8 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1750.

No. 710. Okimono, figure of Kwannon, Satsuma faïence.

Fine gray clay, covered with crackled creamy-white glaze, 8¾ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 711. Okimono, camellia-leaves with a bud, Satsuma faïence.

Fine gray clay, covered with crackled creamy-white glaze, and shaded in pale green under the glaze, 2 inches in height, and 6½ inches long. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

Satsuma Ware.

No. 712. Okimono, figure of Hitomaro the poet, Satsuma faïence.

Fine gray clay, covered with crackled creamy-white glaze, and decorated with colored enamels and gilt over the glaze, 14 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1870.

No. 713. Sake Bottle, in form of egg-plant, Satsuma faïence.

Fine gray clay, covered with purple and white glaze, 6½ inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

No. 714. Sake Bottle, in form of egg-plant, Satsuma faïence.

Fine gray clay, covered with purple and white glaze, 8 inches in height. Made at Nayeshirogawa, in the province of Satsuma. Date, 1800.

Settsu Ware.

Province of Settsu.

No. 715. Okimono, tortoise, Kikko faïence.

Soft yellowish clay, the upper shell covered with yellow glaze, 2¾ inches in height, and 6½ inches long. Made by Kikko at Osaka, in the province of Settsu. Mark, Kikko, impressed. Date, 1850.

No. 716. Okimono, figure of Hitomaro the poet, Sanda porcelain.

Fine gray clay, covered with celadon glaze, except head and face, 10 inches in height. Made at Sanda, in the province of Settsu. Date, 1800.

No. 717. Okimono, figure of Hotei and children, Sanda porcelain.

Hard reddish clay, covered with celadon glaze, except the face and arms and chest, which are unglazed, 10 inches in height. Made at Sanda, in the province of Settsu. Date, 1700.

Shidoro Ware.

Province of Tōtōmi.

No. 718. Okimono, figure of Hotei, Shidoro stoneware.

Hard fine gray clay, covered with pear-skin glaze, 8 inches in height. Made at Shidoro, in the province of Tōtōmi. Date, 1770.

No. 719. Okimono, figure of rats on rolled straw mats, Shidoro stoneware.

Hard fine gray clay, covered partly with pear-skin glaze, and partly unglazed, 8 inches in height. Made at Shidoro, in the province of Tōtōmi. Date, 1770.

Province of Yamashiro.

No. 720. Okimono, figure of Oni (or imp) with lantern, Kiyomidsu stoneware.

Unglazed, hard gray clay, 11 inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 721. Okimono, figure of Otafuku, Kiyomidsu stoneware.

Hard fine gray clay, covered with dull thick-gray glaze, and decorated in dark brown under the glaze, 12½ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1800.

No. 722. Okimono, two figures, Sogano Goro and Asaina Saburo, Kioto faïence.

Fine gray clay, covered with crackled creamy-white glaze, and decorated in colored enamels and gilt over the glaze, 10 inches and 15 inches in height respectively. Made at Awata in Kioto, province of Yamashiro. Date, 1750.

No. 723. Incense Box, in form of duck, Kioto faïence.

Fine gray clay, covered with crackled creamy-white glaze, and decorated with blue and green enamels and gilt over the glaze, 2¼ inches in height. Made at Awata in Kioto, province of Yamashiro. Mark, Ninsei, impressed. (A copy.) Date, 1750.

No. 724. Incense Burner, dog foo, Kioto faïence.

Hard gray clay, covered with dull-gray glaze, and touched with brown under the glaze, 5½ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1700.

No. 725. Okimono, bird on rock, Kioto faïence.

Hard gray clay, the bird covered with blue glaze, and the rock with flambé glaze, 7¼ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 726. Incense Burner, dog foo with ball, Kioto faïence.

Fine gray clay, covered with crackled creamy-white glaze, and decorated with blue and green enamels and gilt over the glaze, 4½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1700.

No. 727. Okimono, figure of Hotei dancing, Kioto faïence.

Fine gray clay, partly covered with crackled creamy-white glaze, and partly unglazed, and decorated in col-

ored enamels over the glaze, 7½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1850.

No. 728. Sake Bottle, round shape, Awata faïence.

Fine gray clay, covered with crackled green glaze, and decorated with figure subject in relief under the glaze, 5 inches in height. Made by Hozan at Awata, in Kioto, province of Yamashiro. Mark, Hozan, impressed. Date, 1800.

No. 729. Incense Burner, figure of Hotei with boy, Kioto faïence.

Fine gray clay, covered with crackled gray glaze, and decorated in black, brown, and blue under the glaze, 4 inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 730. Okimono, figure of Daikoku sitting on rice mortar, Awata faïence.

Fine gray clay, the figure covered with crackled creamy-white glaze, and decorated in enamels and gilt, and the mortar lacquered and gilded, 9½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1700.

No. 731. Okimono, figure of Hotei and child, Awata faïence.

Fine gray clay, covered with crackled creamy glaze, and decorated in colored enamels and gilt over the glaze, 7½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 732. Okimono, figure of Hitomaro the poet, Awata faïence.

Fine gray clay, covered with crackled creamy glaze, and decorated in colored enamels and gilt over the glaze, 8 inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 733. Incense Burner, in form of helmet, Kioto faïence.

Fine gray clay, covered with crackled creamy glaze, and decorated with colored enamels and gilt over the glaze, 4½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1750.

No. 734. Okimono, figure of Yebisu on carp, Awata faïence.

Fine gray clay, covered with colored enamels, 9½ inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1800.

No. 735. Okimono, figure on rock, Kioto faïence.

Fine gray clay, the tiger covered with white glaze, and decorated in brown and yellow under the glaze, and red over the glaze, and the rock unglazed and varnished, 10 inches in height. Made at Awata in Kioto, province of Yamashiro. Date, 1750.

No. 736. Incense Burner, figure of Hotei, Kioto stoneware.

Hard gray clay, covered partly with crackled creamy glaze, decorated in blue and brown under the glaze, and partly unglazed, 6 inches in height. Made at Kioto, in the province of Yamashiro. Mark obscure. Date, 1800.

No. 737. Okimono, Tengu coming out of his shell, Kioto stoneware.

Hard gray clay, covered with crackled dull-creamy glaze, and decorated in brown under the glaze, 5¾ inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Mark obscure. Date, 1850.

No. 738. Incense Box, in form of duck, Kioto faïence.

Fine gray clay, covered with dull-gray glaze, and decorated in enamels and gilt over the glaze, 2 inches in height. Made at Awata in Kioto, province of Yamashiro. Mark, Ninsei, impressed. (A copy.) Date, 1800.

No. 739. Okimono, figure of Genius with gourd, Kioto faïence.

Hard reddish clay, covered with greenish-gray glaze, 5½ inches in height. Made by Mokubei at Kioto, in the province of Yamashiro. Mark, Mokubei, incised. Date, 1810.

No. 740. Okimono, figure of man grinding tea, Kioto faïence.

Hard gray clay, covered with pale celadon and Shinsha glazes, 8 inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Date, 1850.

No. 741. Okimono, figure of Otafuku, Kioto faïence.

Fine yellowish clay, partly glazed, and decorated in colored enamels, 8 inches in height. Made at Kioto, in the province of Yamashiro. Mark, Kenzan, painted. (A copy.) Date, 1750.

Kioto Ware.

No. 742. Ornamental Fireplace Cover, Kioto faïence.

Coarse gray clay, covered with yellow glaze, the ornamental dog on the top artistically modeled, 13½ inches square, and 9 inches in height. Made by Dohachi at Kioto, in the province of Yamashiro. Mark, Hokio Niami Tsukuru, incised, and seal mark, Niami, impressed. Date, 1830.

No. 743. Okimono, pagoda, Kioto porcelain.

Fine white clay, covered with white glaze, with the roofs and base varnished in black, 11 inches in height. Made at Kiyomidsu in Kioto, province of Yamashiro. Mark, Kahei, incised. Date, 1850.

No. 744. Okimono, figure of Daruma, Fukakusa faïence.

Yellowish clay, unglazed and varnished, 6 inches in height. Made at Fushimi, in the province of Yamashiro. Mark, Hokikudo Shujin Kinsha (Copied by the owner of Hokikudo). Date, 1850.

No. 745. Okimono, figure of nobleman's page, Fushimi faïence.

Soft yellowish clay, decorated in lacquer, 7¼ inches in height. Made at Fushimi, in the province of Yama-

shiro. Mark, Bunroku San Kogo Nigatsu Koyemon Ko (Made by Koyemon in February of the third year of Bunroku, 1594). This is a good copy of Koyemon's work. Date, 1800.

No. 746. Incense Burner, in form of pheasant on rock, Fukakusa faïence.

Fine gray clay, painted in colors over thin glaze, 9 inches in height. Made at Fushimi, in the province of Yamashiro. Date, 1800.

No. 747. Incense Burner, in form of hawk on rock, Fukakusa stoneware.

Fine hard gray clay, covered with white glaze, and decorated in black, 13½ inches in height. Made at Fukakusa in Fushimi, province of Yamashiro. Date, 1850.

No. 748. Okimono, figure of Jurojin dancing, Kioto faïence.

Fine gray clay, covered with red lacquer, 9¼ inches in height. Made at Kioto, in the province of Yamashiro. Mark obscure. Date, 1800.

Yamato Ware.

No. 749. Okimono, two "No" dancers, Kioto faïence.

Fine reddish clay, and decorated in colors partly lacquered, 9 inches in height. Made at Kioto, in the province of Yamashiro. Date, 1800.

Province of Yamato.

No. 750. Okimono, figure of dog foo, Nara earthenware.

Soft yellowish clay, unglazed, 5 inches in height. Made at Nara, in the province of Yamato. Date, 1750.

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